PAṆḌYAKULODAYA

(RESURGENCE OF THE PĀṆḌYAN RACE)

A HISTORICAL MAHĀKĀVYA
OF
MAṆḌALAKAVI

Critically Edited
By
K. V. SARMA

VISHVESHVARANAND VISHVA BANDHU INSTITUTE
OF SANSKRIT AND INDOLOGICAL STUDIES
PANJAB UNIVERSITY
HOSHIARPUR

The PAṆḌYAKULODAYA ('Resurgence of the Pāṇḍya race') by Maṇḍala Kavi is a hitherto unknown historical *mahākāvya*, of great poetic charm, in Sanskrit. In twelve cantos, the work depicts the history of the royal house of Pāṇḍyas who ruled from Madhurā in South India. The narrative takes up the history from early times and brings it down to the beginning of the 15th century, when there was a concerted effort on the part of the Pāṇḍyas to throw off the yoke of Kerala suzerainty over them, which gives the work its title, *Paṇḍyakulodaya*, 'the *resurgence* of the Pāṇḍyas'.

The present edition of the work is based on its only known manuscript and has been provided with an 85-page Introduction devoted to a literary study and historical assessment of the work. The Appendices to the edition include a Translation of the work into English, a Study of metres, an Analysis of *Alaṅkāra*, *Rasa* and *Dhvani*, an Index of verses and a Glossary of select words.

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PĀṆḌYAKULODAYAM

पञ्जाब-विश्वविद्यालयीय-भारती-शोध-ग्रन्थमाला—२७

प्रधान-सम्पादकः—एस. भास्करन् नायर
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मण्डलकवि-विरचितं

पाण्ड्यकुलोदयं महाकाव्यम्

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(RESURGENCE OF THE PĀṆḌYA RACE)

A HISTORICAL MAHĀKĀVYA

By

MAṆḌALAKAVI

Critically Edited
With Introduction, Translation and Appendices

By

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VISHVESHVARANAND VISHVA BANDHU INSTITUTE
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HOSHIARPUR

1981

प्रथमं संस्करणम्—माघः, २०३७ (वि.)

प्रकाशकृत्

विश्वेश्वरानन्द-विश्वबन्धु-संस्कृत-
भारती-शोध-संस्थानम्
पञ्जाब-विश्वविद्यालयः
साधुआश्रमः, होशियारपुरम् (पं., भारतम्)

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INTRODUCTION

1. INTRODUCTORY

The *Pāṇḍyakulodaya* (*PK*) ('Resurgence of the Pāṇḍya Race') of Maṇḍala-kavi, edited here for the first time, is a hitherto unknown *mahākāvya* in Sanskrit depicting the history of the royal house of the Pāṇḍyas who ruled from Madhurā (Tamil, Madurai) in South India from very early times. Madhurā was the bastion of Tamil learning and the Pāṇḍyan kings were renowned patrons of Tamil literature, art and culture. Some of them are eulogised in Tamil Saṅgam classics. Śaivism was the state religion and the rulers were staunch devotees of Lord Śiva and Goddess Mīnākṣī, the tutelary deities of the city. The narrative in the poem depicts, among other things, the elite life, religious devotion, high adventure, and war and peace that prevailed in the Pāṇḍyan realm, legendary in the earlier part, turning to be historical later. The work refers also to some of the 64 'divine sports of Śiva' narrated in great detail in legendary accounts like the *Tiruviḷaiyāḍal Purāṇam* in Tamil and the *Hālāsyamāhātmya* in Sanskrit.

2. MANUSCRIPT MATERIAL

The present edition of *Pāṇḍyakulodaya* is based on the single known manuscript of the work, being No. 5966-D of the Vishveshvaranand Institute, described in the *Catalogue of the V V.R.I. Manuscript Collection*, (Hoshiarpur, 1959), Pt. I, p. 222 and Pt. II, p. 263. It occurs as the fourth work in a palmleaf codex (37½ cm.× 3 cm.) inscribed in Grantha script. The other works contained in the codex are : A. *Raghuvaṁśa*, B. *Kumārasambhava* and C. *Meghasandeśa*, all by Kālidāsa.

The codex was procured in the twenties of this century by the late renowned manuscript collector Pt. R. A. Sastry, who hailed from the Tirunelveli district of Tamilnadu, and was deposited by him in the Lal Chand Library of the D.A.V. College, Lahore. When the said Library was transferred to India in 1947, this manuscript was also brought to Hoshiarpur along with nearly 7000 manuscripts of the collection.

The *PK* is inscribed in 48 folios numbered 150 to 197, towards the end of the codex. Each page carries six lines and each line about sixty letters. The writing is legible and mostly correct. The manuscript is inked and has passed through the hands of a reviser whose corrections are discernible by their being uninked. A few of the leaves are worn out or broken at the edges, and the scribe, too, has left short blanks in many places, obviously indicating lacunae or broken spots in the archetype of the present manuscript. The manuscript is not dated and looks not less than a hundred years old. The scribe is Nāganātha Śarmā, a resident of the village Āta,[1] as stated in a post-colophonic statement at the close of *Raghuvaṁśa*, being the first work in the codex. It reads : *Śrī-gurubhyo namaḥ. Karakṛtam aparādham kṣantum arhanti santaḥ. Kāntimatīsahita-Śālivāṭīśvarāya namaḥ. Ātagrāma-vāsino Nāganāthaśarmaṇo lipiḥ.* Canto XI of *PK* also carries the post-colophonic statement : *Nāganāthaśarmaṇo lipiḥ.*

Several of the cantos carry a common, sometimes slightly varying, post-colophonic statement which reads : *Śrī-Kāntimatīsahita-śrī-Śālivāṭīśvarābhyām namaḥ.* ('Obeisance to Lord Śālivāṭīśvara with (His consort) Goddess Kāntimatī').[2] Kāntimatī and Sālivāṭīśvara are the presiding deities of the wellknown temple at Tirunelveli, in the southern part of the present Tamilnadu. *Śrī* (=*Tiru* in Tamil) *Śāli* (=*nel*) *vāṭī* (=*veli*) *īśvara* is an incarnation of Śiva, and His consort Kāntimatī, a form of Goddess Pārvatī. In Tamil the God is named Nelliyappar. Obviously, the scribe was a Tamil brahman who hailed from a place near Tirunelveli and had Śālivāṭīśvara as his favourite deity.

3. EDITORIAL PRESENTATION

In spite of there being only a single manuscript of the work available, it had been possible to prepare a reliable edition on its basis, on account of the general accuracy of the text preserved therein and the careful revision made by the reviser. In spite of these, there occur stray scribal errors and a number of haplographical or similar omissions. The former have been corrected and the latter

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1. May be identified with Ādanūr (Āta-n-ūr) in Kovilpaṭṭi taluk.

2. The several statements are : Cantos I, II, III, VI, IX : श्री-कान्तिमती-सहित-श्री-शालिवाटीश्वराभ्यां नमः । Canto IV : श्री-कान्तिमती-सहित-शालिवाटीश्वराभ्यां नमः । Canto V ; शालिवाटीश्वराय नमः । Cantos VII, VIII, X and XI do not have any such post-colophonic statement.

filled, in the present edition, with due indication as footnotes of what occurs in the manuscript. More difficult however was the filling of several gaps left in the middle of the lines and some broken portions. Appropriate fillers, to suit the sense, context and metre have been added, but placed within square brackets in order to indicate that they are editorial insertions. In the original manuscript the verses had been written without any numbering. Verse numbers have been added editorially in order to facilitate reference to the individual verses.

In canto Ten, the verses that follow verse 39 do not present a natural sequence in their entirety, but form four groups placed in a distorted manner. Presumably, a few folios in the archetype of the present manuscript had been deranged and our scribe has copied them as they occurred in the archetype. This discripancy has been corrected in the present edition by identifying the the groups and placing them in their natural sequence (see pp. 107-13).

4. RÉSUMÉ OF PĀṆḌYAKULODAYA

4.1. Canto I. Legendary lineage

Invocation : The poem opens with four elegant verses invoking the benediction of the author's favourite deities, Gaṇeśa, Skanda, Śiva and Pārvatī. (*vv.* 1-4).

Pāṇḍya lineage. The legendary origin of the Pāṇḍya kings is then traced to the Moon (*vv.* 5-8), through Budha, Purūravas, Āyus, Nahuṣa and Yayāti. It is stated that in this line King Pāṇḍa, the first king of the race, was born. His benevolent reign from the city of Maṇalūr is also noticed (*vv.* 18-22).

The sacred Nīpa-vana where Indra worshipped Śiva. It is said that God Indra, who was afflicted by the sin of *brahmahatyā* for his killing the demon Vṛtra, resorted, at the advice of his preceptor, to the forest of *nīpa* (*kadamba*) trees in the Pāṇḍya territory (*vv.* 23-30), where he espied an exquisite lake (*vv.* 31-36) and a lofty *liṅga*-idol of Śiva (*vv.* 37-38). Since that idol was without a roof, Indra arranged for it an ornamental divine roof-structure (*vimāna*) (*vv.* 37-47). Indra then took a dip in the lake (*vv.* 48-62) but could find no flowers for worship (*vv.* 53-56), when the Lord caused golden lotuses to bloom in the lake (*vv.* 57). Indra worshipped Śiva with those lotuses and was freed from sin (*vv.* 58-62).

4.2. **Canto II. Founding of the City of Madhurā**

India's guilt and redemption. Indra, freed from sin, made a triumphal return to his capital, riding on his elephant (*vv.* 1-10), when gifts were showered on him (*vv.* 11-12). Included in these was a golden lotus presented by sage Durvāsas (*v.* 13), which, however, was allowed to be dropped and get trampled by Indra's elephant. The irate sage immediately cursed Indra to the effect that his crown would be broken by a Pāṇḍya king (*vv.* 14-17). The sage cursed also Varuṇa and Meru, who laughed on the occasion, with discomfiture, again at the hands of a Pāṇḍya. The divine elephant was punished to be born as an ordinary elephant on the earth (*vv.* 18-20).

At the behest of Indra, his elephant repaired to Nīpavana and got relief by worshipping Śiva installed there. Indra, too, came down to Nīpavana and worshipped Śiva with all pomp and stateliness (*vv.* 21-24).

Founding of Madhurā. It so happened that a merchant of the Pāṇḍyan realm had reached Nīpavana that day and, since it was dusk, he decided to spend that night in the forest. At the dead of night, he saw, to his astonishment, the forest resplendent with light, a towering temple of Śiva and Indra worshipping the Lord with all pomp and splendour. However, when he woke up at the break of day, everything had disappeared. The wonder-stricken merchant reported to the Pāṇḍya King all that he saw (*vv.* 25-47). The king consulted his ministers and erected a magnificent citadel of Lord Śiva at the spot indicated and built around it the grand city of Madhurā (*vv.* 48-60).

4.3. **Canto III. Marriage of Princess Taṭātakā**

The canto commences with a description of the benevolent reign of Malayadhvaja, son of Pāṇḍa (*vv.* 1-5). After him his daughter, Taṭātakā, assumed the reins of the kingdom. Enemy kings took her to be a weakling and marched against Madhurā. But the resilient Taṭātakā repulsed their attacks and mounted an expedition of conquest (*vv.* 6-22). Conquering all around, Taṭātakā stormed even Mount Kailāsa, the abode of Lord Śiva (*vv.* 23-30). Finding his forces routed, the Lord himself came down to battle. But the sight of Taṭātakā sent shafts of love through him. Taṭātakā too was similarly affected. The Lord solicited her hand and the princess referred him to her mother (*vv.* 31-37). The proposal was accepted and the wedding took place at Madhurā with royal pomp and gaiety (*vv.* 38-70).

4.4. Canto IV. Rule of Ugra Pāṇḍya

Origin of river Vegā. With the guests gone and a lot of cooked food left over, Taṭātakā requested her Lord to depute somebody to consume it and the Lord set one of his attendents Kuṇḍakukṣi (Kuṇḍodara) to the task. Kuṇḍakukṣi ate up everything and, in order to satisfy his thirst, the Lord had to draw forth a mighty river, called Vegavatī, (Vegā, the modern Vaigai), which continued to flow past the city of Madhurā (*vv.* 1-10). Taṭātakā's mother later desired to have a dip in the sea and there merged with her dead husband Malayadhvaja (*vv.* 11-17).

Rule of Ugra Pāṇḍya. In course of time, Queen Taṭātakā gave birth to a valiant son Ugra (*vv.* 18-36), who was renowned for his physical prowess (*v.* 37). Once when the entire region was suffering from draught, King Ugra repaired to the rain-God Indra for succour. The Cera and Cola kings were already waiting on the rain-god. The Pāṇḍyan king dared to share the seat of Indra, who was thereby mightily offended. Later, Indra sent away all the three kings with sweet promises, but rain fell only in the Cera and Cola kingdoms (*vv.* 38-46). Nonplussed, Ugra gave away all wealth to procure grain for his subjects. Then he repaired to the golden mountain Meru, broke off a golden peak and took it home in order to purchase more grain (*vv.* 47-53).

Ugra's hunting expedition. The country having been saved from draught and set on the course to prosperity, king Ugra set out on a hunting expedition in the ranges of the Malaya mountain (*vv.* 54-57).

4.5. Canto V. Breaking of Indra's crown

Ugra Pāṇḍya was enjoying a pleasurable hunt (*vv.* 1-8) when the irate Indra instructed the clouds to rain hard and flood the Pāṇḍyan country (*vv.* 9-27). Seeing the devastation all around, the Pāṇḍya monarch imprisoned the rain clouds (*vv.* 28-31). At this, Indra himself set out against the Pāṇḍya (*vv.* 32-34). In the pitched battle that followed, the Pāṇḍyan king shattered the crown of Indra, and the latter retired in discomfiture, but outwardly blessing the king and presenting him with an elephant (*vv.* 35-69).

4.6. Canto VI. Vegā in flood, Varaguṇa

Victorious march of Ugra. Mounted on the elephant presented to him, king Ugra Pāṇḍya rode victoriously into the city of Mathurā (*vv.* 1-12). There he paid obeisance to Lord Śiva who warned

him that Indra was offended at heart and would attempt to wreak vengeance on him by flooding the city (*vv.* 13-18).

Vegā in flood. Soon news was brought about heavy floods in the Vegā. The king commandeered the services of all to stop the breaches in the riverbanks (*vv.* 19-21). An old woman, who made a living by selling fried pancakes, engaged a jolly young man, who was no other than Śiva in disguise, to contribute her share of work, in return for some burnt pancakes. The young man ate up the cakes but did no work (*vv.* 22-28), with the result that the guards beat him up (*vv.* 29-32). But, lo ! the mark of the blows was seen on the bodies of all the people and the young man disappeared taking the old woman in an aerial vehicle (*vv.* 33). Ultimately, the surging waters entering the city were stopped by the King by throwing against it a divine javelin (*vv.* 34-49).

Varaguṇa, the wandering prince. At the demise of King Ugra, his natural sons took over the land for themselves and drove out Varaguṇa, the heir apparent (*vv.* 40-42). The wandering prince was given shelter and was nurtured by the saintly chief of Vādapura (*vv.* 43-48) who bade the proper time for the restoration of Varaguṇa on his ancestral throne (*vv.* 49-54). He conferred with some faithful Pāṇḍyan ministers, produced Varaguṇa dramatically at the Pāṇḍya capital and with the concurrence of the people arranged for his coronation (*vv.* 55-64).

4.7. Canto VII. Varaguṇa and the fake horses

The coronation decided upon, the ministers found the treasury empty, bereft even of the royal crown and jewels, but a jewel merchant came to their succour (*vv.* 1-8). Later, King Vāraguṇa, with a view to replenishing his stable, deputed the Vādapura chief with the necessary money to buy horses (*vv.* 8-11). The latter arrived at the port-town of Pṛthutīrtha for the purpose but was seized with devotion for Śiva. He forgot his mission and continued to sojourn there spending the King's money on erecting temples and conducting festivals (*vv.* 12-18). The matter was reported to the king who called the minister to account for his actions. As directed by the Lord in a dream, the minister appeared before the king (*vv.* 19-25). However, finding that the horses did not arrive, the minister was imprisoned. Seeing his devotee in distress, the Lord turned a pack of jackals into horses and paraded them before the king, who was pleased and released the minister (*vv.* 26-44). However, in a few days, the fake horses resumed their foxy forms and bolted (*vv.* 45-48).

4.8. Canto VIII. Successors of Varaguṇa Pāṇḍya

The Cola attack. Growing bold on learning that the Pāṇḍya king had been cheated in the above manner, the Cola monarch marched against Madhurā. However, inspired by Lord Śiva, the Pāṇḍya set out with his army. A terrible battle ensued in which the Cola king was defeated but was given succour by the Pāṇḍya (*vv.* 1-17).

Varaguṇa's successors. Varaguṇa Pāṇḍya had five sons, of whom the eldest was Kulaśekhara, who rebutted attacks from enemies and also from a scent-elephant (*gandha-gaja*) (*vv.* 18-26). His younger brother Sundara Pāṇḍya was victorious over the Vañci kingdom (*vv.* 27-29). His brother was Vikrama Pāṇḍya who performed his coronation at Kāñci (*vv.* 30-32). Next to him were Sundara Pāṇḍya (II) (*vv.* 33-35) and Rājarāja (*vv.* 36-38). All these princes ruled in succession to one another. The next king was Vīra Pāṇḍya, called also Kaliyugarāma (*vv.* 39-40). He was followed by his nephew Kodaṇḍarāma (*vv.* 42-43). Then came Parākrama Pāṇḍya (*vv.* 44-46), followed by his nephew Abhirāmavīra Pāṇḍya (*vv.* 47-52). Śrīvallabha Pāṇḍya succeeded him (*vv.* 53-54). He was succeeded by Parākrama Pāṇḍya (*v.* 55) and then by Vīra Pāṇḍya (*vv.* 56-58), all valiant and benevolent rulers.

4.9. Canto IX. Battle against the Cera king

Founding of Dakṣiṇa-kāśī. Parākrama Pāṇḍya (*alias* Jaṭilavarman Parākrama Arikesari Pāṇḍya) ascended throne next, when an old couple with two sons arrived from Kāśī (Varanasi) and informed him how the Tuluṣkas (Muslims) had plundered and destroyed their abodes in Kāśī. The king recognised them as Lord Śiva and Goddess Pārvatī and erected for them a grand edifice and built around it the city of Dakṣiṇa-kāśī (the present Ten-kāśī) (*vv.* 1-10).

Attack on the Cera kingdom. The Cola king Parāntaka was an ally of Parākrama Pāṇḍya, but the Cera king Kulaśekhara was jealous of him. Learning that Kulaśekhara was preparing for war, Parākrama Pāṇḍya marched against him with his younger brother Arirājakesari (*vv.* 11-17). A heavy fight ensued between the two (*vv.* 18-23) and the Cera king had to surrender in the end (*vv.* 24-29).

Towards his last days, Parākrama installed on the throne his son Abhirāma Kulaśekhara, with his younger son Arikesari to assist him (*vv.* 30-31).

Dharma at Kailāsa. At about this time God Dharma repaired to Mt. Kailāsa to seek the help of God Śiva to set things right in the country which were getting worse on account of the spread of Kaliyuga (*vv*. 32-38).

4.10. Canto X. Campaka-Parākrama and Vīra Pāṇḍyas

Dharma and Skanda born in the Pāṇḍya line. Dharma paid obeisance to Lord Śiva, when the Lord directed that, in order to combat the spread of the Kali age, Dharma and Skanda should take birth as the nephews of the Pāṇḍya king Arikesari. Then again, while Dharma ruled, Skanda should control the enemies. Accordingly, the two gods resorted to Abhirāmanāyikā, sister of Arikesari, to be born as her sons (*vv*. 1-14).

Birth of Campaka-Parākrama and Vīra Pāṇḍya. After a full period of gestation (*vv*. 15-35), Abhirāmanāyikā gave birth to a son, Campaka-Parākrama Pāṇḍya (*v*. 36). It was an occasion of great rejoicing (*vv*. 37-39) and the child was an object affectionate fondling and of great hopes (*vv*. 40-50). Later, another son Vīra was born to Abhirāmanāyikā, whose birth also was celebrated with equal felicity by Arikesari (*vv*. 51-60).

Installation of Campaka-Parākrama. Arikesari had the tonsure and *upanayana* ceremonies of the two princes duly performed before he passed away (*vv*. 61-62). But the princes had the innate political sagacity to take up the reins of the government. Accordingly, the elder of the two, Campaka-Parākrama was installed as king with great pomp and grandeur (*vv*. 63-74). Later, Campaka-Parākrama installed his younger brother, Vīra Pāṇḍya, as his heir apparent (*vv*. 75), after which Campaka rode on a ceremonial procession, witnessed by his subjects (*vv*. 75-81).

4.11. Canto XI. Vīra Pāṇḍya sets out against Kerala

Campaka-Parākrama Pāṇḍya's rule was righteous and prosperous (*vv*. 1-9). Once while he was holding court, his brother Vīra Pāṇḍya entered, visibly agitated (*vv*. 10-14). On being asked about the reason for his agitation, he informed that news had been received to the effect that the Kerala ruler (Jayasiṁha) was mounting an attack on the Pāṇḍyan kingdom and so he (Vīra Pāṇḍya) desired to be allowed to march against Kerala. But since Vīra Pāṇḍya was young, Campaka-parākrama was reluctant to agree (*vv*. 15-21). After a deal of altercation between the brothers (*vv*. 22-31), Vīra

Pāṇḍya was permitted to move against Kerala (*vv.* 22-31) and he marched out with an advance force (*vv.* 32-35). Later, Campaka-Parākrama also set out to join his brother (*vv.* 36-53). In due course he reached the river Tāmraparṇī and, crossing it, entered the Kerala territory (*vv.* 54-56).

4.12. **Canto XII. Victories of Campaka-Parākrama**

Victory over Jayasiṁha, the Cera ruler. The Pāṇḍya king Campaka-Parākrama camped on the outskirts of the Kerala capital, wooded with cocoanuts, arecanuts and other trees (*vv.* 1-5), when Jayasiṁha, the Cera ruler, marched out against him with a large army (*vv.* 6-7). A pitched battle ensued between the forces of Jayasiṁha on the one side and the two Pāṇḍya brothers on the other. Ultimately, Jayasiṁha suffered a heavy defeat (*vv.* 8-18). Assuaging the disconsolate Jayasiṁha, the Pāṇḍyan ruler marched to the city of Kollam and camped there for a month (*vv.* 19-20).

Welcome in the Tulu and Karṇāṭaka regions. Starting from Kollam, the Pāṇḍyan king passed through the Tulu country and was honoured by the people there. Then he reached the banks of river Pampā, and prayed at the temple of Śiva there. Later, after receiving tribute from the king of Karṇāṭaka, he marched northwards (*vv.* 21-22).

Victorious march to the north. On the way he met the Tuluṣkas (Muslims) in battle and defeated them. Continuing his victorious march through Vidarbha, Lāṭa and Aṅga, the Pāṇḍya king reached Vārāṇasi on the banks of the Ganges and performed various religious rites (*vv.* 23-29). Welcomed by the King of Kāśī, he presented him costly ornaments (*v.* 30) and pushed ahead to Sāketa (Ayodhyā), the hoary capital of the kings of the solar dynasty. There a battle ensued, at which, the Sāketa king met with his death. The Pāṇḍya installed the king's son on the throne (*vv.* 31-34) and pushed ahead towards the Himalayan ranges and collided with the wild tribes of the region (*vv.* 35-38).

The narrative unfortunately, stops short here, the manuscript breaking off in the middle of verse 38. Since this is the only known manuscript of the work, it is not possible to know how much more did the work extend nor the further history of the Pāṇḍyas as retold therein.

5. LITERARY STUDY

5.1. Pāṇḍyakulodaya as a Mahākāvya

It would seem that while composing the *Pāṇḍyakulodaya* Maṇḍalakavi had in mind the canons of a *mahākāvya* set out by Sanskrit rhetoricians, especially Daṇḍin. Enumerating the characteristics of a long poem Daṇḍin says in his *Kāvyādarśa* :

सर्गबन्धो महाकाव्यम् उच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ।। १४ ।।

इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ।। १५ ।।

नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ।। १६ ।।

विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ।। १७ ।।

अलङ्कृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ।। १८ ।।

सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायते सदलङ्कृति ।। १९ ।।

(काव्यादर्शः, परिच्छेदः १)

In consonance with these dictums, the *PK* is a long poem (*mahākāvya*) divided into cantos (*sarga-bandha*), which are neither too long nor too short (*sargair anativistīrṇaiḥ*), the verses being composed in a variety of agreeable metres (*śravya-vṛttaiḥ*),[1] with appropriate thematic joints (*susandhibhiḥ*). The cantos generally end in metres different from those used for the body of the cantos (*bhinna-vṛtta-anta*), the composition abounds in apt figures of speech (*sad-alaṅkṛti*)[2] and the narrative provides pleasant reading (*loka-rañjaka*).

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1. For an analysis of the metres used in *PK* and a critical study thereof, see below, *Appendix* II, pp. 258-72.

2. Practically every verse of the work presents one or more figures of speech. For an analysis of the *alaṅkāras* in *PK*, see below, *Appendix* III, pp. 273-85.

A number of passages in the *PK* evoke the sentiments, especially the Heroic and the Erotic (*Vīra* and *Śṛṅgāra*) and their ensuant emotions (*bhāvas*), through which the poem qualifies for the characteristic *rasa-bhāva-nirantaram.* The work opens with the poet's prayer to his favourite deities, in pursuance of the dictum *āśīr* 'namaskriyā' *vastunirdeśo vā'pi tanmukhan.* Again, the theme is based on history and relates to great personages, (*cf. itihāsa-kathodbhūtam itarad vā sadāśrayam*), leading to the four-fold objectives of life (*caturvarga-phalopetam*). The heroes depicted, being kings of a royal dynasty, are all able and high-minded (*caturodātta-nāyakam*).

The several subjects specified by Daṇḍin for depiction in a *mahākāvya* are also to be found in the *PK*, as might be seen from the following analysis :

Nagara (City). *Vide* the descriptions of Maṇalūr, the original capital of the Pāṇḍyas (**1**. 21-22) ; the grandiose phantom city built by the divine architect Viśvakarmā at Nīpavana (**2**. 40-45) ; the city of Madhurā, the new capital raised by King Pāṇḍa (**2**. 57-60) ; and the later capital, Dakṣiṇakāśī, erected by King Abhirāma-Parākrama (**9**. 9-10).

Arṇava (Ocean). The ocean is noticed in many contexts, but a description occurs when king Malayadhvaja invokes the sea for the Queen Mother to take a plunge in it (4. 11-14).

Śaila (Mountain). The Malaya mountain finds descriptive mention at two places, once when King Vīra Pāṇḍya goes for a hunt therein (**4**. 54-57) and again when Campaka-Parākrama and Vīra encamp on its slopes on their war march to attack Kerala (**11**. 49-52). Towards the beginning of the work, there is a highly evocative description of Nīpavana where Indra worshipped Śiva (**1**. 25-36). Mount Kailāsa, high up in the Himalayas, is described when God Dharma goes there to apprise Śiva of the conditions prevailing on the earth (**9**. 32-38).

Ṛtu (Season). Fine descriptions of at least three seasons occur in the *PK*, Autumn (*Śarat*) in the Pāṇḍyan country (**11**. 1-9), Rains (*Varṣa*) when God Indra flooded the land (**4**. 10-26) and Summer (*Nidāgha*) when the Pāṇḍyan army dealt a crushing blow on the Cola monarch (**8**. 9-13).

Candrodaya (Moonrise). For a highly poetic description of moonrise in the Nīpa forest, when the merchant witnessed Indra's worship of Śiva, see **2**. 36-39.

Arkodaya (Sunrise). There is a fine description of the Sun rising, clearing the darkness and making lotuses bloom in **8**. 3, 9. Another picture occurs in **6**. 2.

Udyāna (Garden). The lovely gardens on the Himalayan slopes, where Princess Taṭātakā encountered Śiva, is described in **3**. 24-28. The garden on the outskirts of the Kerala capital where King Campaka-Parākrama encamped finds notice in **12**. 1-5.

Salilakrīḍā (Water sports). No mention.

Madhupāna (Drinking bouts). No direct description, but an exquisite comparison to a drinking saloon finds place in **11**. 4.

Ratotsava (Love in union). While the budding of love in Princess Taṭātakā for her lord is beautifully described in **3**. 32-36, their conjugal felicity is delicately depicted in **4**. 18-26.

Vipralambha (Love in privation). The feeling of being near but, at the same time, too far, which Princess Taṭātakā and her lord experience is delicately suggested in **3**. 62.

Vivāha (Marriage). An elaborate description of the wedding ceremonies of Taṭātakā occurs in **3**. 43-62.

Kumārodaya (Birth of a son). The gaiety and celebrations on the birth of Ugra Pāṇḍya are described in **4**. 28-33, those of Campaka-Parākrama in **10**. 36-50 and those of Vīra Pāṇḍya in **10**. 58-60.

Mantra (Counsel). *Cf.* the strategy of Vādapura-nāyaka in restoring the Pāṇḍya kingdom to Varaguṇa (**6**. 55-58), and Abhirāma-Parākrama consulting Arikesari before attacking the Cera king (**9**. 14).

Dūta (Political message). *Cf.* Varaguṇa's strategy and Vādapura-nāyaka's actions (**6**. 48-54).

Prayāṇa (War march). Since *PK* is concerned with the fortunes of a family of warrior kings, there occur in it accounts of several wars and acts connected therewiih. There are also some picturesque descriptions of war marches, to wit, Princess Taṭātakā on a war of conquest (**3**. 10-11, 23-27), Ugra Pāṇḍya

marching out to fight Indra (**5.** 35-45), Varaguṇa against the Cola monarch (**8.** 7), Parākrama Pāṇḍya against Cera (**9.** 14-17) and Vīra Pāṇḍya against Jayasiṁha of Kerala (**11.** 32-48).

Āji (War). Among accounts of wars, campaigns and skirmishes described in *PK*, particular mention might be made of those waged by Princess Taṭātakā (**3.** 15-21, 28-31), by Ugra Pāṇḍya (**6.** 46-69), by Varaguṇa against the Cola (**8.** 8-13), by Parākrama against Kulaśekhara, the Cera king, (**9.** 19-26), and by Campaka-Parākrama against the Kerala king Jayasiṁha (**12.** 6-19) and later his war of conquest of the north (**12.** 21-38).

Nāyakābhyudaya (Triumph of the hero). On this might be noted the triumphant return of Princess Taṭātakā to her capital (3. 38-42), of Ugra Pāṇḍya after his victory over Indra (**6.** 1-18), of Varaguṇa to Madhurā after exile (**6.** 60-64) and the glorious reigns of Parākrama and Vīra Pāṇḍyas (**10.** 65-75).

Apart from the depiction of the subjects enumerated above, the work contains picturesque portrayals of a number of other subjects as well. Among them the following deserve special mention ; The Pāṇḍyan country (**1.** 19-20) and the Kerala realm (**12.** 1-4) ; the rivers Vegā (**4.** 5-9) and Tāmraparṇī (**11.** 54-56) ; the lake in the Nīpavana (**1.** 31-36) and nightfall in that forest (**2.** 26-35) ; the divine citadel built by Viśvakarmā (**1.** 39-47) ; the hunt of Ugra Pāṇḍya in the Malaya mountains (**4.** 54-57 ; **5.** 1-8) ; royal processions (**2.** 1-8 ; **10.** 76-81) ; coronation of Sundara Pāṇḍya (**3.** 63-65) ; the Tāṇḍava dance of Śiva (**3.** 66-67) and his majestic appearance in Mt. Kailāsa (**10.** 1-3), and brāhmans marching ahead of the army (**5.** 36 ; **10.** 8). There is a highly delicate touch in the description of the pregnancy of Princess Taṭātakā (**4.** 27-32) and of Abhirāma-nāyikā (**10.** 16-35 ; 51-57). The fondling of children is portrayed in an equally delicate manner (**10.** 48-49).

5. 2. **Pet objects of description**

The author has a fancy for certain objects which he portrays with gusto. Among them, horses and elephants find frequent mention, especially in the context of their presence in the retinue of the kings who are the heroes of the *PK*. Highbred horses (**5.** 41) were imported for the royal stables from across the sea through the port-town of Pṛthutīrtha (**7.** 11-12, 22). For expeditions requiring speed, the kings used horses which pawed the earth in impatience, kicking up profuse

dust (5. 37, 41 ; 7. 30, 31, 35-37 ; 9. 15). A picturesque parading of horses also finds depiction (7. 29-42). In 7. 33, we have a fine picture of a warhorse rising on its hind legs, with two attendants holding on to its reins, trying to restrain it.

Elephants are mentioned even more frequently. These tall (6. 2, 7), massive (6. 7, 11) and strong (6. 6) beasts, which formed part of the army, had a great fascination for the poet. Kings rode on them in state or when going to war, and they were always in the thick of the fight (2. 1 ; 3. 14, 17 ; 8. 24 ; 9. 4, 20, 23, 24 ; 11. 39 ; 12. 9, 16, 18, 23). Their trumpeting with raised trunks (5. 40), shedding ichor (3. 14 ; 6. 10 ; 9. 3), attacking other elephants (6. 6) and striking against mountain cliffs in sheer peevishness (6. 5 ; 8. 26, 57)—all form a proof of the influence the elephant had exercised in the mind of the poet. Verses 6. 2-11 form the detailed description of a mighty elephant which King Vīra Pāṇḍya rode on his triumphant return to his capital after his victory over Indra.

Among other objects for which the poet has a fancy, as evidenced from their frequent mention in the work, are serpents, being denizens of the nether worlds (7. 30), which have only a single sense organ for seeing and hearing (1. 18), which subsist on air (5. 37 ; 7. 37 ; 8. 58), which support the Earth (6. 3, 9) and which form an ornament of Śiva (1. 68; 6. 39; 7. 30, 37; 12. 31). The divine Ganges, which flows through the heavens, the earth and the nether worlds, (1. 42 ; 3. 24 ; 4. 8 ; 11. 6 ; 12. 27) and is carried in the locks of Śiva (1. 6, 68) is still another object of frequent reference.

5. 3. Pen pictures

Some of the descriptions found in *PK* are so specific and definitive that they form fine pen pictures, making an indelible impression in the reader's mind. For instance 12. 25 paints the picture of devotees who had breathed their last at the Maṇikarṇikā ghat on the Ganges, as a result of which they were taken to the heaven by celestial beings in aerial vehicles. Now, as they look down, they see their own mortal bodies, lying down below on the earth, being torn to pieces by stray dogs. And, they point this out to their celestial conductors. What an unforgettable picture.[1] An equally striking instance occurs in

1. The verse occurs in the description of Varaṇaṣi which Çampaka-Parākrama reaches on his march of conquest ;

2. 33, where a pathetic picture is drawn of the involuntary action of a male *cakravāka* bird which is supposed to leave the company of its mate during nights. The poet portrays the bird extending its neck affectionately offering its mate a lotus stalk held in its beak. All of a sudden night falls, at which the lotus stalk drops down involuntarily from the beak of the male bird, which, thus cheated by fate, staggers as a bundle of agony and cries itself hoarse.[1]

Among other beautiful pen pictures might be mentioned that of the crescent Moon in Śiva's locks being mistaken for a lotus stalk by the elephant-faced Gaṇeśa, who probes the locks with his outstretched trunk (**1**. 6), a war horse rising on its hind legs, with two attendants tugging to its reins to hold it back (**7**. 33), Princess Abhirāmanāyikā heavy with child (**10**. 16-35, 51-57), ladies flocking to witness the royal procession (**10**. 77-80), Vīra Pāṇḍya wild with anger (**11**. 11-14), towering elephants (**5**. 40, 48 ; **6**. 2-11) and the battlefield at night filled with dancing corpses and goblins (**5**. 56).

5. 4. Poetic conventions

In the matter of presenting situations or making statements with telling effect, the poet adoroitly uses several of the poetic conventions which are current in Sanskrit literature. Some of these conventions appear to have fascinated the poet, for he uses them frequently. Among such conventions used by the poet are the following : Sage Nārada indulging in conspiracy and exulting in war (**2**. 44 ; **5**. 32, 56 ; **9**. 19 ; **12**. 8, 32)), ascent to heaven of soliders who fall in battle (**5**. 58 ; **8**. 25 ; **12**. 10) ; *Cakravāka* birds separating at night (**2**. 33 ; **7**. 46 ; **10**. 3),

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यस्यामपास्य मनुजा मणिकर्णिकायां
प्राणान् पराध्यर्मधिरुह्य रथं प्रयान्तः ।
अङ्गं निजं कवलितं श्वभिरप्सरोभ्यः
सन्दर्शयन्ति तरलीकृतचामराभ्यः ॥

(*PK*, **12**. 25)

1. The verse occurs in the sudden descent of night in the Nīpa of forest :

गलितं वदनादजानता बिसमालोकयता प्रियामुखम् ।
रजनीसमयासहिष्णुना पतताक्रन्दि सबाष्पगद्‌गदम् ॥

(*PK*, **2**. 33)

serpents subsisting on air (**5**. 37 ; **7**. 37 ; **8**. 58) ; *Cakora* birds consuming moonlight (**2**. 11, 42), pearls occurring in the temples of tuskers (**1**. 20, 29, 61 ; **3**. 16 ; **4**. 55 ; **12**. 11), Moon curing wounds caused to the Sun (**8**. 25) and heavenly damsels taking into wedlock soldiers cut down during wars (**12**. 10, 12, 14).

A pet concept which the poet gives expression to at least twice (**9**. 35 ; **11**. 27) is how the lord of the land holds the three goddesses, of Speech, Prosperity and Earth, in his lips, chest and arms, respectively :

वदने महोरसि भुजे च वाग्-रमा-
वसुधा वसन्ति हि भवत्मनःप्रियाः ।

(*PK*, **11**. 27)

5. 5. **Purāṇic allusions**

Two Purāṇic episodes form part of the theme of the *PK*, they being the episode of Indra incurring the sin of brāhmanicide for killing Vṛtra and for his insulting sage Durvāsas, for both of which he gets redemption by worshipping God Śiva installed at Madhurā. Apart from these, the poet makes several Purāṇic allusions in the narrative towards citing parallels, adumbrating statements and even as a matter of information, which all point to his wide knowledge of the Purāṇic lore. Here, too, he seems to have a partiality for certain allusions which are mentioned more than once. Some of the allusions cited are : Churning of the Milky Ocean (**1**. 10 ; **3**. 16, 31; **4**. 12 ; **12**. 33) ; Transferring the *Kalpavṛkṣas* from the ocean to the heavens (**4**. 13, 14) ; Viṣṇu worshipping Śiva with his lotus-like eye (**1**. 37) ; Śiva destroying the Tripura demons (**1**. 62 ; **3**. 52 ; **4**. 5) ; Viṣṇu descending to the nether worlds in order to locate Śiva's feet (**2**. 56) ; King Pṛthu ploughing the earth (**2**. 57 ; **11**. 24) ; Urvaśī being born from Viṣṇu's thigh (**1**. 11); King Purūravas killing demon Keśi (**1**. 11), Vāmana raising his foot upto the heavens (**11**. 35) ; Rāvaṇa lifting up Kailāsa (**11**. 40) ; Earth being supported by serpent Śeṣa (**6**. 9 ; **10**. 71; **11**. 42 ; **12**. 9); Sage Jahnu drinking up the Ganges (**11**. 44) ; Princess Pāñcāli being married to the five Pāṇḍava brothers (**12**, 10); and Śiva imparting the *Praṇava-mantra* to those breathing their last at the Maṇikarṇikā ghat on the Ganges (**12**. 26).

5. 6. **Richness of vocabulary**

The *Pāṇḍyakulodaya* shows its author Maṇḍalakavi to be a master of vocabulary. He freely uses a large number of uncommon

words like *airammada* (lightning), *kalācikā* (handle), *netra* (garment), *nirmoka* (sky) and *poṭā* (aphrodite).[1] The ease with which the poet uses uncommon words is matched by his felicitous coining of new expressions from common words towards avoiding monotony and affording variety. This might be demonstrated by a mention of the expressions, often suggestive of further lines of thought, which the author innovates for words like Śiva, Indra, etc., which had to be used frequently in the narrative. Thus, for Śiva, the poet uses, over and above the general names Hara, Śaṅkara, Śambhu, Maheśvara, Īśa, Śiva, Maheśvara etc., as many as 90 descriptive synonyms based on the different characteristics of the God, as noticed below :

1. *Moon-crested* : इन्दुकन्दलधर (3. 46), तरुणेन्दुभूषण (3. 48), हरिणाङ्कशेखर (3. 63 ; 10. 6) ; चन्द्रमौलि (3. 66 ; 4. 19) ; शशाङ्कशेखर (4. 20) ; अर्धचन्द्रमौलि (4. 53 ; 6. 63), प्रालेयभानुमुकुट (6. 12), हरिणाङ्ककिशोरचूड (6. 13), तरुणेन्दुशेखर (7. 13), शीतमयूखमौलि (1. 48), अवतंसितचन्द्र (2. 58), चन्द्रशेखर (2. 41; 3. 36 ; 8. 3), इन्दुमुकुट (3. 22), शशाङ्कमौलि (1. 57 ; 6. 38), तरुणेन्दुमौलि (1. 58 ; 6. 36; 9. 30; 10. 63), शशिकिशोरशेखर (7. 21), चन्द्रार्धचूड (9. 35), तुहिनांशुशेखर (7. 37), अमृतांशुलेशमुकुट (7. 42), हरिणाङ्कमौलि (9. 32), अवतंसितेन्दु (10. 1), अर्धशशाङ्कमौलि (9. 37), मकुटघटितचन्द्र (10. 3), शशिशेखर (12. 27), मकुटशीतमयूखखण्ड (12. 27) ;
2. *Forehead-eyed* : अलिकेक्षण (6. 22), असमाक्ष (10. 5), निटिलेक्षण (3. 62 ; 6. 41), अलिकनेत्र (4. 29)
3. *Serpent-ornamented* : उरगाभरण (6.39), उरगभूषण (7. 37)
4. *Skin-clothed* : कृत्तिवासस् (6. 6)
5. *Viṣṇu-arrowed* : हरिसायक (7. 28)
6. *Direction-dressed* : दिगम्बर (6. 6)
7. *Consort of Pārvatī* : शैलजासहचर (6. 64), शफरेक्षणासहचर (7. 2)

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1. The uncommon words occurring in the work have been collected and given with translation below, in Appendix VI. *Glossary of select words*, pp. 315-24.

8. *Lord of Madhura* : मधुरापति (4. 53 ; 7. 12), अहिपुरनायक (7. 28), मधुरावलशासन (9. 13)
9. *Resident of Trikuṭa* : त्रिकूटकटकालय (10. 65)
10. *Destroyer of Death* : अन्तकविदारण (10. 2)
11. *With bull as banner and mount* : वृषकेतन (1. 4 ; 2. 43), वृषध्वज (3. 33 ; 8. 12 ; 10. 9 ; 12. 17), वृषाङ्क (4. 43), पशुपति (6. 14)
12. *Decimator of the Tripura demons* : पुरारि (1. 5), त्रिपुरदर (1. 62), पुरमथन (4. 15; 36, 37), त्रिपुरविद्विट् (3. 35), पुरत्रय-प्रमाथिन् (4. 5), त्रिपुरसंहरण (6. 12)
13. *With eyes as weapon* : नयनायुध (1. 59)
14. *Installed at Nīpa/Kadamba-vana* : नीपकाननिवेशिन् (8. 5), कदम्बाटवीनायक (1. 62), नीपकाननजुट् (3. 39 ; 7. 8), कदम्ब-वनवासिन् (5. 35), कदम्बवननायक (6. 13, 23), कदम्बविपिने कलितास्पद (6. 41)
15. *Chastiser of Cupid* : मन्मथप्रमथन (3. 35), कामशासन (3. 38), स्मरहर (4. 1, 11 ; 9. 36), काममथन (3. 43), विषमशरद्विट् (4. 18), मदननिषूदन (4. 30), अनङ्गजेता (6. 6), पञ्चेषुभञ्जन (6. 43), स्मरद्विट् (7. 8), मदनान्तक (1. 6, 53), मारजित् (1. 54; 4. 35), मन्मथारि (1. 56), मदनमथन (1. 62), अनङ्गशासिन् (2. 14 ; 7. 18 ; 10. 62), स्मरघस्मर (1. 39 ; 2. 23, 56 ; 6. 13, 64 ; 7. 10 ; 11. 32), मन्मथशासन (2. 1), मदनारि (2. 16), मदनद्विट् (2. 54 ; 7. 12, 23), स्मरद्रुह् (7. 19), मारसूदन (8. 7), पुष्पशरविद्विट् (7. 15), प्रसवसायकान्तक (7.36), मन्मथजित् (10. 10), कुसुमसायकद्विट् (7. 40), अनङ्गहा (3. 32), कामद्विट् (12. 27), अनङ्गहन्ता (1. 37), मारभिद् (1. 54), मदनशासन (12. 24).

Two highly descriptive names in this sense are :

मकरध्वज-मस्तकाशिनी-मणिताटङ्क-वतंस-माथिन् (2. 49) and

प्रसवविशिख-पद्मलोचना-प्रथमविभूषण-भञ्जनालिक (10. 3).

5. 7. Suggestive expression

Coupled with rich vocabulary and felicitous synonyms, the *PK* is dominated by simple suggestive expression, a characteristic

which runs through the entire narrative. Long compounds, as in prose works, are not infrequent, but they are always composed of simple words and are easily comprehended, and thus only aid to heighten the poetic effect. For example : 'scion of the lunar dynasty'—प्रालेयदीधिति-कुलार्णव-कौस्तुभ (8. 51), 'valorous king whose chest formed the sporting ground for Goddess Lakṣmī who rose out of the lotus'—सरसिजगृहा-केलीगेहायमान-भुजान्तर (8. 53), 'Śiva, whose forehead-eye destroyed the flower-arrowed Cupid, the Prime ornament of his lotus-eyed wife'—प्रसवविशिख-पद्मलोचना-प्रथमविभूषण-भञ्जनालिक (10. 3), or 'with Moon as crest-ornament at whose sight the cakora birds got agitated'—मकुटघटित-चन्द्र-दर्शन-क्षुभित-रथाङ्ग-शिरसरस्तट (10. 3).

Suggestive expressions like निरवघाटा पोटा ('spineless eunuch') and 'enemies coughing out pride' (मानमेव वमितुं समुत्सुकैः), and idiomatic usages like 'holding grass in the mouth' (आहितं यवसमाननान्तरे), to indicate defeat, make the exposition effective.

From among the poetic conceits apparently innovated by the author, two deserve special mention, *viz.*, his two explanations of the black spot on the Moon as due to scratching by the tall pinnacles of Śiva's citadel (1. 44) or by the shadow of the Lady of the Night falling on it (1. 8). Of the truisms that the poet gives expression to might be mentioned, सदोषः को न हन्यते (5. 8) and प्राणान् जनस्य वहतो भवति प्रमोदः कालेन गाढम् (6. 61).

5. 8. Use of metres

About twenty metres have been employed by the poet who has selected them judiciously for the different cantos of the work in conformity with the theme dealt with and the sentiment intended to be evoked in the respective cantos. In this matter Maṇḍalakavi seems to have closely followed the dictums enunciated by Kṣemendra in his *Suvṛttatilaka* :

प्रबन्धः सुतरां भाति यथास्थानं निवेशितैः ।
निर्दोषैर्गुणसंयुक्तैः सुवृत्तैर्मौक्तिकैरिव ॥ ३. १ ॥

सुवर्णार्हं प्रबन्धेषु यथास्थाननिवेशनात् ।
रत्नानामिव वृत्तानां भवत्यभ्यधिका रुचिः ।। ३. ३७ ।।

समासैर्लघुवृत्तानामसमासैर्महीयसाम् ।
शोभा भवति भव्यानामुपयोगवशेन च ।। २. ३ ।।

काव्ये रसानुसारेण वर्णनानुगुणेन च ।
कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ।। ३. ७ ।।

The identification of the several metres and a study of their suitability and effectiveness in the several contexts have been made below, in *Appendix* II entitled 'Study of metres used in the *Pāṇḍyakulodaya*', (pp. 258-72).

5. 9. Figures of speech

There is hardly a verse in the *PK* which fails to exhibit some figure of speech or other. Figures, both of sound and sense, are freely used. Almost always they are unobstrusive and hardly impair in the comprehension of the purport of the verses or the flow of the narrative. Many of them heighten the sense implied and rise to the state of *Rasavadalaṅkāra*. About forty figures have been identified but the ones most commonly met with are Alliteration (*Anuprāsa*), Metaphor (*Rūpaka*), Poetic fancy (*Utprekṣā*) and Simile (*Upamā*). All the figures occurring in the work have been identified and arranged below in *Appendix* III, 'Analysis of *Alaṅkāra*, *Rasa* and *Dhvani* in the *Pāṇḍyakulodaya*', pp. 273-85.

The figures are all generally impressive, many of them being extremely picturesque. For instancc, in **11.** 9, an instance of *Utprekṣā*, the bees which had inadvertently got themselves imprisoned inside lotuses and which came out in a trail as the lotuses rose over the water and opened in the morning are likened by the poet to the perfumed smoke rising from gemset incense pots which the lotus-pond waved in adoration before the rising Sun.[1]

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1. *Cf.* अतिजिह्मनालपृथुफुल्लपङ्कजे विरराज भृङ्गपटली विनिर्गता ।
अहिमांशुमर्चयितुमब्जिनीधृते मणिधूपपात्र इव धूममण्डली ।।
(*PK*, **11**. 9)

Similarly, in **1.** 36, where both *Rūpaka* and *Utprekṣā* are apparent, the lotuses in the circular eddies formed in the slopes of the huge waves which rose up and came down in the lake in the Nīpa forest appeared as if the lake was offering worship to the forest goddesses by waving lighted lamps placed inside circular saucers.[1] Some of the String metaphors (*Mālā-rūpaka*) and String-similes (*Mālopamā*) are impressive. For example, in **11.** 18-19, king Campaka-Parākrama poohpoohs the attempt of the Kerala king to attack the strong Pāṇḍyas as "the dry grass consuming fire, the cloud chasing the whirlwind, the mosquito crushing an elephant, darkness obscuring the blazing Sun, the fawn thrashing the lion and the fresh-water snake grasping a kite."[2] It may be noted that in all these verses *Anuprāsa* is apparent.

5. 10. Use of Anuprāsa

As noticed above, *Anuprāsa* is a characteristic feature of most of the verses of *PK*; also, all varieties of *Anuprāsa* are freely used. However, it might be noted that it has not been allowed to degenerate into sheer ornateness, but is used judiciously to suit the context and evoke appropriate sentiments. Thus the 'Harsh' (*Paruṣa*) type of *Anuprāsa*[3] is used to evoke the sentiment

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1. *Cf.* आवर्तपात्रभ्रमितप्रफुल्लकल्हारदीपस्तबकेन येन ।
निर्वर्त्यते काननदेवतानां नीराजनं तुङ्गतरङ्गहस्तैः ॥
(*PK*, **1.** 36)

2. *Cf.* जरता तृणेन दहनस्य चर्वणां जलदेन चण्डपवनस्य ताडनम् ।
मशकेन मत्तकरिणो विमर्दनं तिमिरेण चण्डकिरणस्य विक्रिया ॥
हरिणेन मर्ममथनं महाहरेर्गरुडस्य वारिफणिना गलग्रहः ।
प्रथमानशौर्य ! परराजसूर्य ! ते विजयाय कोऽरिनृपतेर्विनिर्गमः ॥
(*PK*, **11.** 18-19)

3. *Cf.* : तत्र परुषा—
शषाभ्यां रेफसंयोगैष्टवर्गेण च योजिता ।
परुषा नाम वृत्तिः स्यात् ह्लह्वह्याद्यैश्च संयुता ॥
(*Kāvyālaṅkāra-sāra-saṅgraha* of Udbhaṭa, **1.** 4)

of Heroism (*Vīra*). See, for example, the expression of anger (*Krodha*) and disdainful smile in Parākrama Pāṇḍya, when he was informed about the preparations for war by the Cera king :

आकर्ण्य तद्भणितमुद्भटया भ्रुकुट्या कालावधूतकरवालकरालभासा ।
वक्त्रं रराज मधुरावलशासनस्य दन्तोष्ठपृष्ठदरदर्शितमन्दहास्यम् ॥
(*PK*, 9. 13)

Or, the prowess of Kulaśekhara Pāṇḍya :

भूधरान् यदरिपूर्णगह्वरानङ्घ्रिणा मथितुमादृतैरिव ।
यद्गृहाङ्कणगतैर्मतङ्गजैश्चाल्यते स्म सततं करच्छटा ॥
(*PK*, 8. 26)

For the use of the 'Polished' (*Upanāgarika*) type of *Anuprāsa*[1] in evoking the erotic sentiment (*Śṛṅgāra*) may be cited 2. 32, where Śiva feels smitten with love :

कर्णिकानिकटलङ्घजाङ्घिकं प्रेङ्खितं नयनयोरनङ्गहा ।
शाणकोणपरिघर्षणभ्रमत्पुष्पसायककृपाणविभ्रमम् ॥
(*PK*, 2. 32)

As an instance of the *Komala* (Soft) type of *Anuprāsa* might be cited the following verse employed to evoke the emotion of 'Endearment' (*Vātsalya*) :

शक्रं विजित्य तनयं समरान्निवृत्तं पादानतं पशुपतिः परिरभ्य गाढम् ।
उन्मीलदश्रुजलमुल्बणरोमहर्षं हर्षप्रकर्षविकचाननमाबभाषे ॥
(*PK*, 6. 14)

5.11. **Diction and Style**

By and large, the entire narrative may be said to represent the Vaidarbhī style of composition, characterised by qualities like,

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(वर्णैः) ओजप्रकाशकैस्तैस्तु परुषा ।
(*Kavyaprakāśa* of Mammaṭa, 9. 80)

1. *Cf.* : उपनागरिका—
सरूपसंयोगयुतां मूर्ध्नि वर्गान्त्ययोगिनि ।
स्पर्शैर्युतां च मन्यन्ते उपनागरिकां बुधाः ॥
(*Kāvyālaṅkara-sara-saṅgraha* of Udbhaṭa, 1. 5)

lucidity (*Prasāda*), sweetness (*Mādhurya*), and majesty (*Ojas*),[1] which conduce to the charm of the verses. While lucidity pervades the entire work, the poet has taken care to see that he used the appropriate style to suit the context and the relevant emotion or sentiment to be manifested. Thus, in places where the Heroic (*Vīra*), Furious (*Raudra*) and Loathsome (*Bībhatsa*) feelings are to be depicted, he invariably employs words and sounds which produce the quality of *Ojas*.[2] For instance, suggesting the prowess of Rājarāja Pāṇḍya through the plight of his enemies who had been driven to the forest, the poet says :

विपिनविवरभाग्भिर्यद्भयाद् विद्विषद्भि-
र्निकटविटपिशाखासक्तवेणीकलापैः ।
अपसरति तुरङ्गे सम्भ्रमाल्लम्बमानैः
प्लवगपुरुषभङ्गी जाङ्गलेष्वाललम्बे ॥
(*PK*, 8. 37)

See, again, the next verse, portraying the night scene with ghosts and goblins invading a battlefield to feed upon the dead bodies of soldiers, thus evoking the emotion of loathsomeness (*Jugupsā*) :

स्फुरति समिति यस्मिन् भूतवेतालपूगैरसिविशसितशत्रुस्वादुमांसातिलोलैः ।
अखिलमविकृतानामाकृषज्जगधमन्यत् प्रविसृतमरिराजप्राणरक्षाप्रवीणैः ॥
(*PK*, 8. 38)

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1. *Cf.* Daṇḍin :

श्लेषः प्रसादः समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिरुदारत्वमोजःकान्तिसमाधयः ॥
इति वैदर्भमार्गस्य प्राणा दशगुणाः स्मृताः ।
(*Kāvyādarśa*, 1. 41-42)

2. *Cf.* ओजः समासभूयस्त्वम् । (*Kavyādarśa*, 1. 80)

दीप्त्यात्मविस्तृतेर्हेतुरोजो वीररसस्थिति ।
बीभत्सरौद्ररसयोस्तस्याधिक्यं क्रमेण च ॥
(Mammaṭa's *Kāvyaprakāśa*, 8. 69-70)

Sweetness (*Mādhurya*) in poetry has been defined by Bhāmaha as :

श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते ।

(*Kāvyalaṅkāra*, 2. 3)

and Mammaṭa recommends its employment in the depiction of *Śṛṅgāra* :

आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् ।

(*Kāvyaprakāśa*, 8. 68)

All the three qualities, *āhlādakatva* (delectability), *śravyatā* (pleasing to the ear) and *nātisamastārtha* (moderateness in the use of compound words) generally characterise the verses which manifest the sentiment of *Śṛṅgāra* in the *PK*. See, for instance, the verse :

मधुरमधुरमाकलय्य मञ्जु क्वणति निमील्य दृगञ्चलं महेशे ।
चपलदृग् 'अयि ! मुञ्च मुञ्च, मा मा स्फुट'मिति जल्पमनल्पमाततान ॥

(*PK*, 4. 25)

5.12. Delineation of sentiments

The sentiment (*Rasa*) that forms the lifeline of the *Pāṇḍyakulodaya* is the Heroic (*Vīra*) which is most appropriate, since the theme of the work relates to the fortunes of a warrior race. Other sentiments that find a place in the work include Erotic (*Śṛṅgāra*), Marvellous (*Adbhuta*) and Devotion (*Bhakti*). Among the emotions (*bhāvas*) and aberrations of sentiments (*rasābhāsa*) are included Endearment (*Vātsalya*), Pathos (*Karuṇa*) and Disgust (*Jugupsā*). All these sentiments and emotions are suggested in a subtle manner and manifested through appropriate excitants (*vibhāva*), enusuants (*anubhāva*) and attendant feelings (*sañcāri* or *vyabhicāri-bhāva*).

5.12.1. Heroic (Vīrarasa)

The Heroic sentiment, of which the basic emotion (*Sthāyibhāva*) is heroism (*utsāha*), permeates the entire narrative and is especially manifested in the wars waged by Princess Taṭātakā against the neighbouring rulers (3. 9-22) and her march to the Himalayas (3. 23-30), Ugra Pāṇḍya's assault on Meru (4.46-52), his hunt in the Malaya mountains (5. 1-9), and his fight with Indra (5. 26-69), the

defeat of the Cola monarch at the hands of Varaguṇa (**8**. 7-17), the rule of Kulaśekhara and other Pāṇḍyas (**8**. 19-58), Parākrama's war against Kerala (**9**. 12-29), the campaign of Campaka-Parākrama and Vīra against King Jayasiṁha (**11**. 10-56 ; **12**. 6-20) and the war of conquest of the latter in the north (**12**. 21-38). Of the three or four types of heroes through whom this sentiment is manifested, our heroes, the Pandyan kings, are all of the *Yuddha-vīra* type (Heroes in war).

Towards illustrating the effective manner in which the poem manifests the Heroic sentiment, one of the instances referred to above might be analysed. The context is the entry, into the court of the ruling king Campaka-Parākrama, of Vīra Pāṇḍya, the king's brother, agitated at the news that Jayasiṁha, ruler of Kerala, was plotting to attack the Pāṇḍya territory. Verses **11**. 10-15, which portray this heroic scene, might be reproduced here :

अथ भद्रपीठमधिरुह्य पार्थिवः कथयन् कदाचन कथां नराधिपैः ।
अनुजं व्यलोकत रुषा कषायिते परिघूर्णयन्तमभितो विलोचने ॥ १० ॥

उदपद्यत भ्रुकुटिरुद्भटा विभोरलिकादमुष्य हसतो विभीषणम् ।
परिपन्थिनामसुसमीरपारण-प्रवणायितोरगविडम्बलम्पटा ॥ ११ ॥

विनताञ्चला विरुरुचे कृपाणिका विधुतामुना विघटमानकङ्कणा ।
अरिभूभुजाममरपत्तनाररप्रविघाटनारभटिकैककुञ्चिका ॥ १२ ॥

अतिसम्भ्रमादसिममुष्य धुन्वतो मणिकङ्कणाद् विघटिता मणिच्छटा ।
अभजद् भुजज्वलितविक्रमानलस्फुरितस्फुलिङ्गनिकुरुम्बडम्बरम् ॥ १३ ॥

मनसि प्रकोपदहनेन वल्गता परितापितोदरमिवाऽस्य विग्रहम् ।
अभितो विजृम्भितमभूत् श्रमाम्भसां निकुरुम्बमाशु निखिलारिघातिनः ॥ १४ ॥

वदनं प्रकोपसदनं महामतेरवलोक्य भूभृदधिपोऽनुजन्मनः ।
निजगाद निर्भरनिनादसम्पदा जगदण्डभाण्डमवखण्डयन्निव ॥ १५ ॥

The verses quoted above, which form a compact scenic unit, deliniate the Heroic sentiment in an exceedingly suggestive manner. Here, the hero, Vīra Pāṇḍya, is greatly excited at the news that his country was about to be invaded (*uddīpana-vibhāva*)

by the King of Kerala (*ālambana vibhāva*).[1] This produces in him the fiery ensuant reaction (*anubhāva*)[2] which is manifested through all possible means, to wit, bodily gestures (*āṅgika*),[3] vocal outbursts against the enemy (*vācika*),[4] involuntary bodily indications (*sāttvika*)[5] and disposition of apparel and ornaments (*āhārya*),[6] accompanied by the attendant feelings (*vyabhicāri-bhāva*).[7]

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1. *Cf.*, the words,

समराशया स खलु केरलेश्वरश्चलितो पुरादिति जनैश्च घुष्यते ।

(11. 17)

2. On the nature of *anubhāva*, see : तत्र विभावैः प्रबुद्ध-संस्कारस्य नायकादेः ये स्मृतीच्छाद्वेषप्रयत्नजन्मानः मनोवाग्बुद्धिशरीरारम्भाः तेऽनुभूयमानत्वाद् रत्यादीनामनन्तरभवाच्च अनुभावाः ।

(*Śṛṅgāraprakāśa* of Bhoja, ch. 17)

3. *Cf.*, fiery face (वदनं प्रकोपसदनम् , *v.* 15), bloodshot eyes (रुषा कषायिते विलोचने परिघूर्णयन्तम् , *v.* 10), knitted eyebrows (भ्रुकुटिरुद्भटा, *v.* 11), and the whole body throbbing with fury (परितापितोदरमिवास्य विग्रहम्, *v.* 14).

4. *Cf.* laughing loud and fierce (हसतो विभीषणम्, *v.* 11).

5. *Cf.* visibly agitated (अतिसम्भ्रमात्, *v.* 13), seeming as if sparks of fire were emanating from his arms (भुजज्वलित-विक्रमानिल-स्फुरित-स्फुलिङ्ग, *v.* 13), and sweating profusely (विजृम्भितमभूत् श्रमाम्भसां निकुरुम्बम् , *v.* 14).

6. *Cf.* brandishing the sword (विनताञ्चला विरुरुचे कृपाणिका, *v.* 12, असिममुष्य धुन्वतः, *v.* 13), the bracelets breaking (विधुतामुना विघट-मानकङ्कणा, *v.* 12) and the gems inside scattering around (मणिकङ्कणात् विघटिता मणिच्छटा, *v.* 13).

7. *Cf.* anger raging in his heart (मनसि प्रकोपदहनेन वल्गता, *v.* 14), arrogance indicated by loud laughter which is परिपन्थिनामसु-समीरपारण-प्रवणायितोरग-विडम्बलम्पट, (*v.* 11) and irascibility, attested by the description of his sword being the key to open the doors of the enemy's forts (*v.* 12).

The entry of Vīra Pāṇḍya is followed by an animated altercation between him and his elder brother, the King, the latter commending the ardour and prowess of Vīra Pāṇḍya, but dissuading him from proceeding against the enemy, which he wants to do by himself. Vīra Pāṇḍya protests vehemently and ultimately gains his point. The verses which begin with :

पराक्रमपाण्ड्यः—

"परराजसूर्य ! परिपन्थिषु त्वया प्रतिगर्जितुं न खलु कश्चन प्रभुः ।
प्रतिघेन भास्करतिरस्क्रियाचणं भवदाननं कुत इदं प्रदर्श्यते" ॥ ११. १६ ॥

and end with :

वीरपाण्ड्यः—

"परिशुष्कपादपविधक्षयोत्कटं कति कण्टकान् दहति दाहपावकः ।
अयमेक इत्यवनिपाल ! मन्यसे तदयं जनोऽस्य हननाय मुच्यताम् ॥" ११. ३०॥
अमुजन्मनेति कथितोऽवनीपतिः कथमप्यमुञ्चदमुम् आजिकाङ्क्षिणम् ।
पततः पदाम्बुरुहयोः परामृशन् तनुमस्य हर्षतरलेन पाणिना ॥ ३१ ॥

(For translation, see below, pp. 242-45)

provide edifying reading.

It may be noted that these verses are couched in the *Sāttvatī-vṛtti* which is recommended for the delineation of the Heroic sentiment.[1] It might also be noted that this altercation illustrates two adjuncts of the *Sāttvatī-vṛtti*, *viz.*, *Sallāpaka*, which is a highflown dialogue characterised by anger and allied feelings, and *Utthāpaka*,

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1. See *Rasārṇavasudhākara* of Siṁhabhūpāla :

अथ सात्त्वती—

सात्त्विकेन गुणेनातित्यागशौर्यादिना युता ।
हर्षप्रधाना सन्त्यक्तशोकभावा च या भवेत् ॥ १. २६२ ॥
सात्त्वती नाम सा वृत्तिः प्रोक्ता लक्षणकोविदैः ॥ १. २६३ ॥
कैशिकी स्यात् तु शृङ्गारे, रसे वीरे तु सात्त्वती ॥ १. २८८ ॥

which consists in instigation for war.[1] It would be hard to find in Sanskrit literature an altercation of such length and intensity, held in such a lofty and dignified manner.

5.12.2. Sentiment of Devotion (Bhaktirasa)

It has been shown by later rhetoricians of Sanskrit that the emotion of *Bhakti* or Devotion to God could be developed to the intensity of a *Rasa*.[2] The basic emotion (*Sthāyibhāva*) of this sentiment is *Prema* (whole-hearted dedication); the excitant *Ālambana-vibhāva* is a dedicated life, the *Uddīpana-vibhāva* is company of devotees, visit

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1. See *Rasārṇavasudhākara* of Siṁhabhūpāla :

   अङ्गान्यस्यास्तु चत्वारि संलापोत्थापकावपि ।। १. २६२ ।।

   संघात्यः परिवर्तश्चेत्येषां लक्षणमुच्यते ।
   ईर्ष्याक्रोधादिभिर्भावै रसैर्वीराद्भुतादिभिः ।। १. २६५ ।।

   परस्परं गभीरोक्तिः संलाप इति कथ्यते ।
   प्रेरणं यत् परस्यादौ युद्धायोत्थापकस्तु यः ।। २६५ ।।

2. See *Rasadīrghikā* of Kavi-Vidyarāma :

   विषयाध्यासमुन्मुच्य दृढप्रेमा य ईश्वरे ।
   स भाव इति विज्ञेयः पूर्णो भक्तिरसस्तु यः ।। ४. २ ।।

   भावाख्यः स्थायिभावोऽस्ति दैवो जीवोऽवलम्बनम् ।। ४. ४ ।।

   पूर्वपुण्योच्चयः साधोः सङ्गतिस्तीर्थसेवनम् ।
   सच्छास्त्राभ्यसनं चास्य विभावः परिकीर्तितः ।। ५ ।।

   अनुभावस्तु विश्वासो दृढः स्वोपास्यदैवते ।
   तत्कर्मकरणे श्रद्धा तत्कथायां महारुचिः ।। ६ ।।

   अनन्यचित्तताभीक्ष्णं तदीक्षणनमस्क्रिया ।
   प्रेम्णा संशीलनं भोगस्तन्निवेदितवस्तुनः ।। ७ ।।

   प्रतिपर्वोत्सवस्तस्य क्षेत्रयात्रानुकालतः ।
   तदर्थं मन्दिरारामनिपानादिविनिर्मितिः ।। ८ ।।

   नर्तनं वादनं गानं मुक्त्वा लज्जां तदग्रतः ।
   ज्ञेया भक्तिरसस्यैतेऽनुभावाः ; स्मरणादयः ।। ९ ।।

   हर्षावेगौ तथा स्वेदः पुलकः प्रेमसंप्लवः ।
   स्तम्भाश्रुमतिमोहाद्या भक्तौ तु व्यभिचारिणः ।। १० ।।

to holy places and study of religious texts ; the ensuants (*anubhāva*) consist in concentrated faith in one's favourite deity, interest in worship, sacred tales, prayer and obeisance, handling the idol with love, tasting consecrated food, conducting festivals, going on pilgrimages, construction of temples, dancing, playing musical instruments and singing about the deity ; the attendant feelings (*vyabhicāri-bhāva*) consist in evocation, joy, flurry etc. ; and the bodily reactions (*sāttvika-bhāva*) consist in perspiration, ecstacy, feeling of being drowned in love, horripillation, stupor, tears etc.

In the *PK*, the sentiment of Devotion has been delineated at several contexts. These include Indra's worship of Śiva in the Nīpa forest (**1**. 37-62), King Pāṇḍa's self-surrender (**2**. 56); Varaguṇa's ardent prayer on his return from exile (**6**. 63-64) and later at the outbreak of the Cola war (**8**. 3-6), and Vādapuranāyaka's saintly sojourn in Pṛthutīrtha (**7**. 11-18).

The way in which Maṇḍalakavi evokes *Bhaktirasa* might be illustrated by an analysis with reference to Vādapuranāyaka, minister at the Pāṇḍya court, who had been deputed by the King, Varaguṇa, with a large amount of money, to purchase horses for the royal stables. The relevant passage might be extracted here :

अथ ''पूर्वदेशजनुषस्तुरङ्गमान् समुपाहरेति'' धनमर्पयन्नयम् ।
प्रजिघाय वादपुरवल्लभं पतिर्धरणेः परप्रमथने कुतूहली ।। ७. ११ ।।

मधुरापतेर्मदनविद्विषः पदं परिपूज्य कैरवसरोरुहादिना ।
हरकिङ्करानपि, शनैरशिश्रियत् पृथुतीर्थमास्पदमनङ्गशासिनः ।। १२ ।।

तरुणेन्दुशेखरममुं पुरत्रयीं धरणीसुरप्रवरशाबसञ्चयम् ।
परिपालयन्तमवलोकयन् परां मुदमाप वादपुरवल्लभो हृदि ।। १३ ।।

अनुगृह्य वादपुरवल्लभं हरो नयनाम्बुजेन नवविभ्रमस्पृशा ।
प्रदिदेश पञ्चभिरलंकृतं परं मनुमक्षरैर्मथितपापमण्डलम् ।। १४ ।।

परमेश्वरस्य कृपया परित्यजन् भववासनां, पदममुष्य भावयन् ।
अभिजातया कवितया हरं स्तुवन् पुरि तत्र पुष्पशरविद्विषोऽवसत् ।। १५ ।।

द्विजशावकैः सह तिरोहितो हरः प्रतिपद्य यं फलितमिङ्गुदीतरुम् ।
तदुपान्त एव सदनं स्मरद्रुहः सचिवश्चकार धरणीपतेर्धनैः ।। १६ ।।

मणिमण्डपैश्च वरणैश्च गोपुरैर्महितं विधाय भवनद्विषो गृहम् ।
चरितार्थमात्मजननं व्यचारयत् सचिवोत्तमो जगति सर्वजन्तुषु ॥ १७ ॥

अनुमासमुत्सवमनङ्गशासिनो विविधं रसादिभिरसौ विकासयन् ।
गमयाञ्चकार समयं शनैर्धनैः परिपूरयन्नपि भवस्य किङ्करान् ॥ १८ ॥

(For translation, see below, pp. 200-01)

Vādapuravallabha, in whom the sentiment of Devotion is manifested, has as the *Ālambana-vibhāva*, Lord Śiva from whom he received benign blessings (*anugṛhya Vādapuravallabham Haro, v.* 14) and the sacred *Pañcākṣarī-mantra* (*pradideśa pañcabhir alaṅkṛtam param manum akṣaraiḥ, v.* 14). His resorting to the holy city of *Pṛthutīrtha* (*v.* 12), stay in that city of the Lord (*puri tatra Pūṣpaśaravidviṣo 'vasat, v.* 15), renouncing all worldly attachments (*parityajan bhavavāsanām, v.* 15) and concentrating on the Lord's feet in his mind (*padam amuṣya bhāvayan, v.* 15), form the *Uddīpana-vibhāva*. These result in the *anubhāvas* like graceful prayer to his favourite deity (*abhijātayā kavitayā Haram stuvan, v.* 15), construction of a temple for Śiva (*sadanam sacivaś cakāra, v.* 16), with ornamented halls, walls and towers (*maṇimaṇḍapaiś ca varaṇaiś ca gopuraiḥ, v.* 17), instituting monthly festivals (*anumāsam utsavam, v.* 18) and rewarding the Lord's devotees (*dhanaiḥ paripūrayann api Bhavasya kiṅkarān, v.* 18). All these fill him with divine joy (*mudam āpa, v.* 13). He feels that the purpose of his life on earth has been achieved (*caritārtham ātmajananam vyacārayat, v.* 17) and realises the acme of devotion, which conforms well with the definition of *Bhakti-rasa*, (*Rasadīrghikā*, 4. 2), quoted above.

5.12.3. Other Sentiments

An indication of the other *Rasas* manifested in the *Pāṇḍya-kulodaya* might be made here :

Śṛṅgāra (Erotic) : Incept of love in Sundara Pāṇḍya (Śiva) for Princess Taṭātakā (3. 32-36), their mutual longing (3. 62), and the consummation of their love (4. 18-26).

Adbhuta (Marvellous) : Miraculous disappearance of Śiva's citadel (**2.** 46); Kuṇḍakukṣi consuming enormous quantities of food and water (**4.** 3-5); Mystic punishment for all and the rise to the heavens of an old woman (**6.** 32-33) ; Disappearance of the jewel merchant (**7.** 7); Pearls scattered from elephants' temples causing a furore among heavenly swans (**12.** 11).

Karuṇa (Pathos) : Lament of Varaguṇa (7. 28).

Bībhatsa (Loathsome) : Ghosts and goblins eating dead bodies in the battlefield (**8.** 38 ; **12.** 17).

Raudra (Furious) : Fury of sage Durvāsas (**2.** 16-19) ; Orders of irate Varaguṇa (**7.** 27) ; Parākrama Pāṇḍya flying into a rage (**9.** 13).

Vātsalya (Endearment) : Pārvatī fondling Kārttikeya (**1.** 2) ; Śiva embracing Ugra Pāṇḍya (**6.** 14).

The instances of *Rasavad-Alaṅkāra* (*Alaṅkāra-dhvani*) discernible in the work have been pointed out in the translation of the relevant verses and listed on pages 284-85 of Appendix III.

6. HISTORICAL STUDY

6.1. Nature of Pāṇdyan history

A definitive account is yet to be written of the Pāṇḍyas who ruled from Madhurā and other centres in South India from before the Christian era upto the middle of the 18th century. References in old literature, mythical stories, traditional chronicles and a large number of inscriptions are available, but the accounts that could be pieced from these sources are often contradictory, incomplete and amorphous. Identical names, overlapping reigns, long gaps and conflicting statements plague the study of the subject. Prof. K.A. Nilakanta Sastri who first made a serious attempt at such a study writes in his book, *The Pandyan Kingdom*, (London, 1929) : "We are still by no means sufficiently equipped to attempt a full and satisfactory account of the Pandyan Kingdom." (Preface, p. iv),

and N. Sethuraman, the latest writer on the subject, observes in his *Medieval Pandyas*, (Kumbakonam, Dec. 1980) : "The history of the Pandya Kings is known, but a clear picture in chronological and genealogical order is yet to be found. What we know today is only a skeleton framework." (p. 1).

The hitherto unknown historical narrative in Sanskrit, *Pāṇḍyakulodaya*, is an important sourcebook on the history of the Pāṇḍyas. This work in about 700 verses, divided into twelve cantos, aims at giving a genealogical account of the Pāṇḍyan rulers from the earliest times, till the time of the author, in about the 16th century. The initial part of the work relates to the mythological origin of the race, while the later portions are historical.

6.2. Historical poems in the reconstruction of history

In fact, casual references in early literary texts, mythical accounts and traditional chronicles, whether in Sanskrit or in other languages, can only be of doubtful help to the historian in the identification of personages or in fixing their dates. It is only the inscriptions that supply data which can be relied upon in this matter. The intrinsic nature of inscriptions is to document information on events relating to specific dates, but they lie scattered and as such, might be compared only to bright dots on the panorama of history. Since, every event might not be documented in inscriptions, and every inscription need not neccessarily be discovered and also interpreted, the available inscriptions cannot be expected to give a full and sequential history of the times. A historical poem, on the other hand, should be expected to give a sequential account of events though without dates. Inscriptions and historical narratives are, therefore complementary, the one supplying what the other lacks. Herein lies the importance of works like *Pāṇḍyakulodaya* in reconstructing the history of the times. This is especially so in the case of the Pāṇḍyans, for the reason that in this dynasty, numerous kings of different times bore identical names, several kings ruled simultaneously and issued inscriptions in their individual names, and different branches of the

family ruled from different capitals, each issuing its own inscriptions, more often than not, overlapping and confusing each other. This being the case, a historical poem could help in the identification of the ruling monarchs, their chronological position and sequence of events.

6.3. Pandyan genealogy according to PK

PURANIC : 1. INDU (Moon) (1. 5-8)

|
(*son*)
|

2. BUDHA (1. 9)

|
(*son*)

3. PURŪRAVAS (1. 10-12)

|
(*son*)
|

4. ĀYUS (1. 13-14)

|
(*son*)
|

5. NAHUṢA (1. 15)

|
(*son*)
|

6. YAYĀTI (1. 16)

⋮
(*remote descendant*)
⋮

LEGENDARY : 7. PĀṆḌA (1. 17-22 ; 2. 46-60 ; 3. 1)
(Old capital : Maṇalūr, 1. 21 ; 2. 47 ;
New capital : Madhurā, 1. 59)

|
(*son*)
|

8. MALAYADHVAJA PĀṆḌYA (3. 1-8)

|
(*daughter*)
|

9. TAṬĀTAKĀ (3. 6 to 62)

|

(*husband*)

|

10. SUNDARA PĀṆḌYA (3. 63 to 4. 36)

|

(*son*)

|

11. UGRA PĀṆḌYA (4. 33 to 6. 39, 41)

⋮

(*descendant*)

⋮

HISTORICAL . 12. VARAGUṆA PĀṆḌYA (6. 40 to 8. 18)

(defeated the Cola king, **8. 1-17**)

⋮

(*remote descendant*)

⋮

13. KULAŚEKHARA (8. 19-29)

|

(*brother*)

|

14. SUNDARA PĀṆḌYA (8. 27)

(Coronation in Vañci or Cera country, **8**.27)

|

(*brother*)

|

15. VIKRAMA PĀṆḌYA (8. 30-32)

(Coronation at Kāñcī, **8. 32**)

|

(*brother*)

|

16. SUNDARA PĀṆḌYA (8. 33-35)

|

(*brother*)

|

17. RĀJARĀJA PĀṆḌYA (8. 36-38)

⋮

(*descendant*)

⋮

18. VIRA PĀṆḌYA *alias* KALIYUGARĀMA (8.39-41)

|

(*sister's son*)

⋮

19. SUNDARA KODAṆḌARĀMA (8. 42-43)

⋮

(*descendant*)

|

20. KANAKA-PARĀKRAMA (8. 44-46)

|

(*sister's son*)

|

21. ABHIRĀMA VĪRA (8. 47-49)

|

(*son*)

|

22. ABHIRĀMA-KULAŚEKHARA (8. 50-52)

|

(?)

|

23. ŚRĪVALLABHA (8. 53-55)

|

(*brother*)

|

24. VĪRA PĀṆḌYA (8. 56-58)

|

(*brother*)

|

25. PARĀKRAMA PĀṆḌYA (9. 1-30)

(Ruled from Teṅkāśi ; constructed Śiva temple there (9. 5-10) ; ally of king Parāntaka (9. 11); defeated the Cera king Kulaśekhara (9. 12-29).

|

(*brother*)

|

26. ABHIRĀMA-KULAŚEKHARA (9. 30)

|

(*brother*)

|

27. ARIRĀJAKESARI (9. 14 to 10. 63)

|

(son of Abhirāma-nāyikā, sister of Parākrama Pāṇḍya and Arirājakesari (10. 8,36)

28. CAMPAKA-PARĀKRAMA *alias* KODAṆḌA-RĀMA *alias* KULAŚEKHARA (10. 36 to 12. 38) (defeated the Kerala king Jayasiṁha, **11.** 17 ; **12.** 1-20 ; and made a war of conquest to the north (**12.** 21-38).

and *brother*

29. CAMPAKA-VĪRA (10. 58 to 11. 56)

6.4. **The Pāṇḍyan saga**

The history of the Pāṇḍyas through the ages can be set out in the following sequence, in point of their political ascendancy or decline.

I. *Pāṇḍyans of the Saṅgam Age* (upto A.D. 300)

About twenty Pāṇḍyan kings and princes are found referred to in the extensive Tamil literature produced during the Saṅgam Age, which extended upto the 3rd cent. A. D. This literature includes the *Śilappatikāram*, *Maṇimekalai*, *Eṭṭuttokai,* which is a collection of eight anthologies, and the *Patineṇkīḷkaṇakku,* which is a group of eighteen anthologies. Passages in these works extol one or the other of these kings or princes, with the mention of stray events relating to them. Two of the kings so referred to, *viz.*, Neḍiyon or Vaḍimbalamba-ninra Pāṇḍyan (*Madurai-k-kāñci*, lines 60-61 ; *Puram.*, 9), and Palyāga-śālai Mudukuḍumi Peruvaḷudi (*Puram.*, 6, 9, 12, 15, 64), are supposed to have lived before the Third Saṅgam Period and the rest during the Third Saṅgam Period. Among the latter are Muḍattirumāran (*Naṭṭiṇai*, 105, 228), who, when his capital Kavāṭapuram was submerged by sea, is said to have moved north and established himself at Maṇalūr and later on moved further north and established his capital at Madhurā (Com. of Iraiyanār on *Ahapporuḷ*, p. 5), Ilamperuvaḷuti (*Paripāḍal*, 15 ; *Puram.*, 182; Naṭṭiṇai, 55-56), Nalvaḷuti (*Paripāḍal* 12), Neḍumceḷiyan who ruled Madhurā at the time of the *Śilappatikāram*, Ugra-p-peruvaḷudi (*Puram.*, 21, 367 ; *Aham*, 26 ; *Nāṭṭiṇai*, 98), renowned for his strength, who defeated the chieftain of Kānappēr, and others.[1]

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1. On these see, K.A.N. Sastri, *The Pandyan Kingdom*, pp. 25-36; T.V, Sadasiva Pandarathar, *Pāṇḍiyar Varalāṟu* (in Tamil), pp. 5-31.

However, the mere mention of their names and stray events relating to them do not provide sufficient data either to fix their chronology or to write a history of the period.

II. *The Kalabhra interregnum* (*c.* A.D. 300-600)

The nearly three centuries from A.D. 300 is a dark era in Pāṇḍyan history, with the Saṅgam civilization, culture and prosperity ransacked by a tribe mentioned in inscriptions as Kalabhra, who emigrated from the buffer region between Andhra and Coḷa territories and spread south, and engulfed, among other things, the Pāṇḍyas ruling from Madhurā.[1]

III. *Early Pāṇḍyas : First Emprire* (*c.* A.D. 600-900)

The Pāṇḍyan power was re-established by King Kaḍuṅgon, who drove out the Kalabhras from Madhurā towards the close of the 6th century. The next three centuries saw the flowering of the country under the Pāṇḍyas, not only politically, but also in the fields of religion, literature and culture. Different religious pursuasions flourished and the age produced some of the greatest Śaivite saints like Māṇikkavācakar (Vādapuranāyaka) and Tirujñāna-sambandar and great royal patrons of religion like Varaguṇa Maharaja (792-835) and Varaguṇa Varman (862-880).[2]

IV. *Medieval Pāṇḍyas : Cola overlordship* (*c.* A.D. 900-1200)

In about A. D. 920 Parakesarivarman Parāntaka Coḷa I defeated Rājasiṁha Pāṇḍya II and captured Madhurā and by 960 Coḷa suzerainty was established completely over the Pāṇḍyan kingdom.

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1. The Kalabhras have been variously identified, but for a convincing interpretation of the term and their identification with the Kallar tribe who still exist in the South, see S. Krishnaswami Aiyangar, 'The Kalabhra interregnum : What it means in South Indian history', *Ancient India and South Indian History and Culture*, (Poona, 1941), Pt. I. Ancient India, pp. 464-89.

2. For a detailed treatment, see K.A.N. Sastri, *The Pandyan Kingdom*, pp. 37-98; Pandarathar, *Pandiyar Varalaru*, pp. 36-86.

From A.D. 960 to 1219, the Pāṇḍyan country was under the Coḷas. Between 1020 and 1070 the Coḷa princes ruled from the Madhurā and repeatedly defeated the Pāṇḍyas. From 1070 the Coḷas allowed Pāṇḍyan princes to rule from Madhurā. Later, the growing weakness of the Coḷa emperors and their taking sides in the civil war between different branches of the Pāṇḍyas resulted in the resurgence of the Pāṇḍyas at Madhurā.[1]

V. *Imperial Pāṇḍyas* (*c*. A.D. 1200-1400)

This period saw the Pāṇḍyas not only at the zenith of their glory but also at the nadir.

(i) *Glorious Pāṇḍyas* (A.D. 1219-1330). Coḷa domination ended when Māravarman Sundara Pāṇḍya I (accession 1216) defeated Rājarāja Coḷa III and subordinated him. The Pāṇḍyas then extended their sway over Coḷamaṇḍalam, Toṇḍaimaṇḍalam and Koṅgumaṇḍalam, and even up to the Telugu country in the north and Ceylon in the south.[2]

(ii) *Muslim occupation* (A.D. 1330-1378). But the glory faded as Malik Kafur, military general of Ala-ud-din Khilji, invaded Madhurā in 1311, a Pāṇḍyan prince Rājarājan Sundara turned traitor, the Muslim invasion was repeated by General Khusru Khan (1318-19) and the Madhurā Sultanate was established in 1330, to be ousted in 1378 by the Vijayanagar prince Kumāra Kampaṇa, son of Bukka, and his son Jamuna.[3]

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1. For an account based on inscriptions, see K.A.N. Sastri, *op. cit.*, pp. 99-137 ; Pandarathar, *op. cit.*, pp. 79-104. For an analytic and fully documented study of the period, see, N. Sethuraman, *Medieval Pandyas*, (Kumbakonam, 1980).

2. For details, see K.A.N. Sastri, *op. cit.*, pp. 138-200 ; Pandarathar, *op. cit.*, pp. 105-47. For a full and analytical study, see N. Sethuraman, *The Imperial Pandyas*, (Kumbakonam, 1978), pp. 1-175.

3. See K.A.N. Sastri, *op. cit.*, pp. 201-239 ; Pandarathar, *op. cit.*, pp. 148-56 ; Sethuraman, *ib.*, 176-242 ; *Madhurāvijayam of*

The Vijayanagar kings ruled Madhurā through their military generals till A.D. 1450, after which certain Bāṇa chieftains, who were related to the Pāṇḍyans and who styled themselves as Māvali Vāṇādhirāyas were allowed to rule the land. By 1500, the rule of these chiftains ended and Madhurā came under the direct control of the Vijayanagar emperors and was ruled by their governors called Madhura Nayaks till 1736, followed by much political tribulations, and ultimately passed into British hands in 1790.[1]

VI. *Later Pāṇḍyas* (*c*. 1378-1750)

Having been uprooted from Madhurā by the Muslim invasion, the Pāṇḍyas established themselves at Tenkasi, Tirunelveli and Ramnad areas where they flourished in a moderate way, living on their past glory and fighting with their close neighbours, but with fluctuating fortunes.[2]

It is, however, worth noting that the Pāṇḍyan royalty has the distinction of surviving, without break, for nearly 2000 years, which is unique in the history of India. They continued to call themselves the 'Lords of Madhurā' (*Madhurā-mahendra*) and tried to revive their glorious past. They made up their loss of political power through occupation with literature, religion and charitable acts, including the construction of temples, excavation of tanks and the like, till they faded away towards the middle of the 18th century.

6.5. Significance of the title and the extent of PK

The title *Pāṇḍya-kula-udayam* ('Rise or Resurgence of the Pāṇḍyan race') gives the cue to the real significance of the *PK* and

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Gaṅgādevī, Ed. S. Thiruvenkatachari, (Annamalai University, 1957), *esp*. the historical Introduction, pp. 11-56.

1. For a detailed account see, V. Rangachari, 'History of the Naik kingdom of Madura', serially in *Ind. Ant.*, 43 (1914) to 46 (1917); A. Krishnaswami, *The Tamil country under Vijayanagar*, (Annamalai University).

2. On this see, K. A. N. Sastri, *op. cit.*, pp. 247-52; Pandarathar, *op. cit.*, pp. 157-67.

thereby, to the extent of the poem. Tracing the Pāṇḍya dynasty from prehistoric times, the poem, which is incomplete, takes it to when the Pāṇḍyas, who had been pushed back to the southern districts of their territory, had inflicted upon the Kerala king to a crushing defeat. According to epigraphical records, Kerala was exercising its authority over Tirunelveli area during the early decades of the 16th century, when the Pāṇḍyan king Jaṭāvarman Kulaśekhara-Kodaṇḍarāma-Śrīvallabha, of accession year 1533, and his successors shook off the suzerainty of Kerala and proclaimed themselves in their inscriptions as the Pāṇḍyas 'who revived the past glory' (*iranta kālam eḍuttavar*).[1] Obviously, the poet who should have belonged to this period, based the title of his work on this term and composed the poem to commemorate this event and eulogise the royal actors involved therein. The suggested contemporaniety of the poet to this period would serve also to explain the detailed treatment of the events of the later period in contrast to the rather rambling treatment of the earlier periods, with some links missing.

6.6. Treatment of history in PK

In using the *PK* for historical purposes, it is necessary to keep in view its limitations ensuing from the nature of its composition. Essentially, *PK* is an ornate Sanskrit poem, a literary production intended to edify the reader. In other words, its historical intent is subservient to its literary intent. Naturally, there is, at places, substantial poetic exaggerations. Then again, the author is concerned only with the main line of descent of the Pāṇḍyan dynasty, which he gives in chronological sequence, mostly indicating the relationship of a successor to his predecessor. To him every Pāṇḍyan ruler is a hero and he sees only their seamy side. He deliberately omits to mention or glosses over the adversities which

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1. See *Annual Report on Epigraphy* (*ARE*), 1926-27, para 58. See also the inscriptions : Year of the inscription A.D. 1534 (Ins. No. 524/1926, 650/1917); year A.D. 1535 (Ins. No. 525/1909) year A.D. 1536 (Ins. No. 561/1926).

the dynasty suffered during certain periods of its long history. When he skips over periods, short or long, he indicates it by saying that the successor was 'born in the dynasty' (*cf.*, 1. 17 ; 8. 18 ; 9. 1). This method of treatment, however, forms a serious loss to the student, since even centuries are at times skipped over.

6.7. **Historic contents of the PK**

It would be apparent from the genealogical table given above (pp. xxxix to xlii) that the names under 1 to 6, *viz.*, Indu to Yayāti, are divine or purāṇic and the next five, human, though legandary. It is interesting to note that the first legendary human king who originally ruled from the city of Maṇalūr and later constructed his capital at Madhurā, is named 'Pāṇḍa', from whom the race got its name 'Pāṇḍya'. The rest of the kings are historical. None of the kings referred to in the Saṅgam classics finds a mention in *PK*, except Ugra Pāṇḍya, if he can be equated with Ugra-p-peruvaḷuti of *Puram*, 21, 367 etc. (see above, p. xlii). Neither is any mention made of the Kalabhra interregnam. The only king among Medieval Pāṇḍyas noticed in the *PK* is Varaguṇavarman who ruled from A.D. 862 to 880. Then the poet skips three centuries (*c.* A.D. 900-1200) during which time the Coḷas had established their suzerainty over the Pāṇḍyas.

The narrative then starts with the statement that 'in the line of Varaguṇa' appeared the great kings Kulaśekhara and others (8. 19), who belonged, historically, to the beginning of the 13th century. The glorious Pāṇḍyas who ruled from A.D. 1219-1310 are noticed, but the poet skips over the Muslim invasion and the existence of a Muslim Sultanate at Madhurā during 1330-78.

Since, from that time, Madhurā passed for ever into the hands of Vijayanagar and other powers and the royal Pāṇḍyas had to fall back on Tenkasi and Tirunelveli, the poet skips over all those events and takes up the thread from Tenkasi and continues it to the 'resurgence' of the Pāṇḍyas.

6.8. Pāṇḍyan epigraphs

In the case of the Pāṇḍyas, thousands of inscriptions have been discovered, but as N. Sethuraman, the foremost among modern students of South Indian inscriptions, observes, while making a contrast between Coḷa and Pāṇḍya records : "In the case of the Pāṇḍyas the position is different. Only a few kings maintained *Praśastis* or distinguishing epithets. Several kings had the same name. Sometimes two kings of the same name or different names had the same epithet. In certain cases, even though the *Praśasti* is available we do not know who the king was. Rarely, the Śaka, Cyclic or Kaliyuga year is given in their records. Further, at any particular time, more than two kings were ruling. In certain periods, we find a minimum of three kings and maximum of five. The relationship among these kings cannot be easily found. Tamil literature rarely helps us and till date [1978] no contemporary Tamil poem has been discovered to identify the Pāṇḍya kings of a particular period. As a matter of fact, Tamil language was nourished by Pāṇḍyas. They are called the protectors of "Three Tamil" (*Muttamil-kāvalan*), namely Prose, Poetry and Drama. Unfortunately, till date, no Tamil poem is so far helpful to identify the Pāṇḍyas of any period or genealogy." (*The Imperial Pandyas*, pp. 9-10). It, however, goes to the credit of Sethuraman to have carried out an extensive examination of the large number Pāṇḍyan epigraphs, often *in situ* and also evolve a scientific methodology to identify correctly the dates mentioned therein. The correlation made below of the Pāṇḍyan chronology set out in the *PK* with that deduced from inscriptions owes much to the identification of personalities and their dates made by him in two of his highly analytical and informative books, *Medieval Pandyas* (Kumbakonam, 1980), and *The Imperial Pandyas* (Kumbakonam, 1978), and the sustained correspondence the present Editor had with him.

It is worth noting that the *PK* generally refers to each Pāṇḍya king only by one of his several names while the inscriptions often give also the parental pre-names, eulogical epithets, honorofic names, coronation names, names acquired on the basis of

achievements etc. Thus we get the fullfledged nomenclatures of the kings only from the incriptions issued by them or their successors.

Among the conventions, pre-names etc. of the said nature, which aid in identifying personalities of the Pāṇḍyan royalty, are :

1. The pre-name *Jaṭāvarman* and *Māra-varman.* The sons of a Jaṭā-varman took the pre-name Māra-varman; and the sons of a Māra-varman took the pre-name Jaṭā-varman. Brothers had the same pre-name.

2. Sons often prefixed to their names, the name of their father. Thus Parākrama Kulaśekhara would mean Kulaśekhara, son of Parākrama.

3. Princes were often given extra names ending in *-rāma,* like, for example, Abhi-rāma, Āhava-rāma, Kodaṇḍa-rāma, Ativīra-rāma, Guṇa-rāma, Varatuṅga-rāma, Varaguṇa-rāma etc.

4. A separate coronation-name was often bestowed upon princes when they were anointed as kings or heir-apparents.

5. Kings often took epithets on the basis of the place of their residence (*e.g.,* Tirunelveli Perumāl, Teṅkāśi Parākrama etc.), their qualities (*e.g.,* Veṭṭum Perumāl), their acts and achievements (*e.g.,* Dharma Perumāl, Vāḷāl vaḻī tirantān, Vīra-veṇbā-mālai) etc.

6. On a king being subordinated by another, the victor's name was sometimes added to that of the loser.

7. Officers of kings prefixed to their names that of their masters. *E.g.,* Officer 'Kāliṅgarāyan' would record his name in inscriptions along with that of his master as *'Kodaṇḍarāman Śrī-vallabhan Kāliṅgarāyan.*[1]

1. I am indebted to N. Sethuraman for drawing my attention to these characteristics of Pāṇḍyan royalty.

6.9. Correlation of PK with inscriptions

6. 9. 1. MEDIEVAL PĀṆḌYAS

No. 12. Varaguṇa Pāṇḍya (6. 40 to 8. 18)

Bereft of poetic effusions and the miracle of the horses, the details in *PK* boil down to that young Varaguṇa, the rightful heir, obviously the son of the *Paṭṭamahiṣī*, was sent into exile by his step-brothers, sons of inferior wives, who took over the kingdom, but that he was reinstated with external help, *viz.*, that rendered by Vādupuranāyaka. He was a staunch devotee of Śiva and defeated the Coḷas in battle which he waged against them.

This Varaguṇa has to be identified with Varaguṇa Varman II, of accession A.D. 862. He is known from inscriptions and copper plates which state that Varaguṇa's father Śrī-Māra-Śrīvallabha (817-862) had two queens. Varaguṇa, though younger, was the son of the chief queen. The second queen had two sons, the first, whose name is yet to be identified, was elder to Varaguṇa, and the second Vīranārāyaṇa Parāntaka, younger to him. The father selected, as per custom, Varaguṇa as the heir-apparent. The elder son of the second wife felt ignored and, so, appealed to the Ceylonese king Sena II (851-885) who led an expedition against the Pāṇḍya kingdom and installed the elder son on the throne. Subsequently, however, Varaguṇa, assisted by external help and by Vīranārāyaṇa defeated the rebel elder brother and occupied the throne.[1] An indication of the largesse of his donations to Śaivite temples might be seen from an inscription in the Tiruchendur temple (Dt. Ramnad) through which provision for 2800 *kalams* of paddy per annum were bequeathed to that temple.[2]

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1. *Cf. ARE*, 1958-59, pp. 4-6, read with H.K. Narasimhaswamy and K. G. Krishnan, 'Two Pandya inscriptions from Dindigul', *Epigraphia Indica*, (*Ep. Ind.*), 32 (1958), p. 273, and also Dalavaypuram Copper Plates, in *Pāṇḍiyar Ceppeḍukal Pattu*, (pub., Tamil Varalātru Kaḻagam, Madras, 1967), pp. 124-26, p. 126.

2. K. V. S. Aiyar, 'Tiruchendur ins. of Varaguṇa Mahārāja (II)', *Ep. Ind.*, 21 (1931-32) 101-16.

Towards the end of his reign, in *c*. 880, Varaguṇa took up arms against the Colas. "He invaded the Chola country and directed his attack upon Idavai of the same country. It was in the same campaign that he stormed the fortress of Vembil (*Epigraphist's Report for* 1906, Sn. 25). He then marched as far north as Araisur on the Pennar in the Southern Tondainadu from which he issued a grant."[1] However, he had to confront, soon after, a confideracy of Aparājita Pallava, Pṛthvīpati I, Gaṅga of Karṇāṭaka, and Aditya I, the Coḷa king who succeeded Vijayalāya. A decisive battle was fought at Sri Purambiyam near Kumbakonam at which the Pāṇḍyan monarch suffered a crushing defeat.[2]

Vādapuranāyaka, saint-minister of Varaguṇa, has been identified with Vādavūr Aḍigal or Māṇikka-vācakar, author of the famous Tamil hymns *Tiruvācakam* and *Tirukkōvai* and one of the greatest Tamil Śaivite saints, who debated with the Buddhists from Ceylon and vanquished them.[3]

6.9.2. IMPERIAL PĀṆḌYAS

The making of 'Imperial Pāṇḍyas' has been taken to commence from A.D. 1190 when Jaṭāvarman Kulaśekhara I ascended

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1. *Ancient India and South Indian History and Culture*, by S. Krishnaswami Aiyangar, (Poona, 1941), Vol. I. Ancient India, pp. 601-2. See also Pandarathar, *op. cit.*, 70-71.

2. See *ARE*, 1906, pp. 64-65. It may be noted that the poet stops short of making a mention of this defeat of his hero Varaguṇa.

3. K. A. N. Sastri who originally disputed the connection of Māṇikkavācakar with any historical Varaguṇa (*The Pandyan Kingdom*, 1929, pp. 66-67) later accepts his connection with Varaguṇa II, in his *History of South India*, (O U.P., 1958), p. 414, when he says, "Māṇikka-vāśagar...... His Pandyan contemporary was most probably Varaguṇa II (862-880)."

the throne at Madhurā.[1] Throughout his regin he was restive of his subordination under Kulottuṅga Coḷa III (1178-1218). In 1216 he installed on the throne his son Māravaram Sundara Pāṇḍya I (1216-1241), who, soon after the death of Kulottuṅga III in 1218, defeated his successor Rājarāja Coḷa III and had himself anointed as the victor at the Coḷa capital at Āyirattāḷi (Muḍikoṇḍa Coḷapuram). On the Coḷa's supplication, the country was restored to him,[2] but on his becoming recalcitrant, Sundara Pāṇḍya defeated him again in 1227, and made the Coḷas feudatories of the Pāṇḍyas. He then defeated the king of Kerala and extended his sway up to the southern seas.

The Pāṇḍyan ascendency extended till 1310, when the entire region from the Telugu country in the north to Ceylon in the south was under their suzerainty. Their power waned from 1311 on account of the invasions of Malik Kafur, military general of Ala-ud-din Khilji, in 1311, and of Khusru Khan in 1318-19, and the functioning of a Muslim Sultanate in Madhurā (1330-1378), though the empire lingered on, in name. But by 1378, the Pāṇḍyas were virtually pushed out of Madhurā by the Vijayanagar kings to Tirunelvēli and Rāmnād region, in the south. The years from 1190 to 1378 is therefore considered as the period of the Imperial Pāṇḍyas.

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1. His Tamil *praśasti* begins with *Pūvin kiḷatti* (*Cf.* his Caturvedimangalam record, No. 298/1927-28 of A.D. 1217, and Āttūr record, No. 431/1929-30 of A.D. 1224).

2. *Cf.* Jambukeśvaram record, No. 30/1937-38, dated in April, 1227, which describes Sundara Pāṇḍya as one 'who took the Coḷa country and gave it back, and performed the victor's anointment at Muḍikoṇḍa-Coḷapuram' : *Coṇāḍu koṇḍu Coṇāḍu vaḷaṅki Muḍi-koṇḍa-Coḷapurattu vīrāpiṣekavum vijāyapiṣekavum ceytaruḷiya* (in Tamil). His Tamil *praśasti* commences with the words *Pū maruviya tirumātum* or *Pū maruviya tirumaḍantaiyum* ; his natal star was Aviṭṭam (Śraviṣṭhā).

Attempts have been made to indentify the kings who reigned during this period and to reconstruct the Pāṇḍyan chronology. About 20 kings have been identified from inscriptions, and efforts made to fix their dates by Kielhorn (1905-8),[1] Jacobi (1911),[2] Swamikkannu Pillai (1913),[3] Sewell (1915)[4] and K.A.N. Sastri (1929),[5] Sethuraman has persisted in the line and through an expert analysis of all records available till now, he has been able to identify as many as 30 Pāṇḍyan kings of the period.[6] But fixing dynastic relationships amongst them had been rendered difficult, for "several princes ruled at the same time over different parts of the empire and these also engraved inscriptions in full or quasi-regal style."[7] Moreover, many of these princes had identical names, surnames and epithets, and often failed to give exact calendrical information. From among the Imperial Pāṇḍyas, the *Pāṇḍyakulodaya* notices only seven kings of the main line, as indicated below :

No. 13; Kulaśekhara Pāṇḍya (8. 19-29)

From Varaguṇa Pāṇḍya, the *PK* skips nearly three hundred and fifty years (880-1237), to the era of the 'Glorious Pāṇḍyas' and

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1. F. Kielhorn, 'Dates of Pandya kings', *Epigraphia Indica* (*Ep. Ind.*), 7 (1902-03) 10-17 ; 8 (1905-06) 274-83 ; 9 (1907-08) 222-29.

2. H. Jacobi, *Ep. Ind.*, 11 (1911-12).

3. L. D. Swamikkannu Pillai, 'On some new dates of Pandya kings in the 13th century A.D.', *Ind. Ant.*, 42 (1913) 163-72; 221-29.

4. Robert Sevell, 'Dates of Pandya kings', *Ep. Ind.*, 10 (1909-10) 138-47 ; 11 ; 'The chronology of the Pandya monarchy (Mr. Swamikkannu Pillai's theory)', *Ind. Ant.*, 44 (1915) 165-76, 189-202, 245-56.

5. K.A.N. Sastri, *Pandyan Kingdom*, pp. 138-214.

6. N. Sethuraman, *The Imperial Pandyas*. See also his *Medieval Pandyas*, pp. 63-66.

7. K. A.N. Sastri, *op.cit.*, p. 141.

introduces Kulaśekhara, as a remote descendant in the line (*anvaya*) and as the eldest of five brothers (8.19). He was reputed for personal courage and valour (8. 19-29), and also for conquests, which last is adumbrated by the statement, perhaps exaggerated, that he defeated even the king of Kāmarūpa, but, taking pity on the young queen of that king, spared his life (8. 28). He also defeated the Cera king and performed the victory anoinment (*jayābhiṣecana*) of his brother Sundara Pāṇḍya at Vañci (8. 27).

This Kulaśekhara has to be identified with Jaṭāvarman Kulaśekhara II (1237-66), son of Māravarman Sundara Pāṇḍya I (1216-41). The date of accession of Kulaśekhara, obviously as co-regent of his father who lived till 1241, has been determined as Friday, 31st July, 1237, the accession star being Viśākha, primarily on the basis of his Tiruvalīśvaram record, No. 370/1916, dated 16th Dec., 1246, which is mentioned as his third year and day 2690.[1] In 1257. his younger brother Jaṭāvarman Sundara Pāṇḍya I (on him see below, pp. lv-vi) dedicated a *maṇḍapa* at Tiruppukkuḻi for the health of Kulaśekhara,[2] and in about 1259-60 a temple called Kulaśekhara Āvuḍaiyār Temple and a tank called Kulaśekhara-p-pērēri at Aragalūr (Āttūr Taluk, Salem Dt.), in his honour.[3] As against the view expressed by earlier scholars like Sewell and Nila-kanta Sastri[4] that Kulaśekhara had but a short reign of two or three years, Sethuraman has shown that he had a pretty long reign of twenty-eight years and was alive in 1266, by identifying, through

1. See Sethuraman, 'Jatavarman Kulasekhara Pandya II', a paper contributed to the South Indian History Congress, at its First Session held at the Madurai Kamaraj University, on 15-17, Feb., 1980.

2. See Tiruppukkuḻi record, No. 19/1899, (*SII*, VI. 455), which states, *Perumāḷ Kulaśekara-tēvar tiru-t-tōḷukku nanrāka*, 'for the welfare of the esteemed shoulders of king Kulaśekhara'.

3. Aragalur records 425, 426 and 429 of 1913.

4. K.A.N. Sastri, *op. cit.*, p. 155.

astronomical reckoning the date of his Dārukapuram record, No. 578/1915 (*ARE*, 1916, p. 96) as 23rd July 1266.[1]

Kulaśekhara's Tamil *praśasti*, which begins with the words *Pūtala-vanitai metaka viḷaṅka*,[2] claims victories over the Coḷas and the Ceras. While inscriptions adumbrating these victories are yet to be identified, it might to be noted that *PK* makes a mention of his victory over the Cera kingdom and the victory anointment of his younger brother at Vañci (**8**. 27). His four younger brothers mentioned in the *PK* are also attested by a large number of inscriptions.[3]

No. 14. Sundara Pāṇḍya (*PK* **8**. 27)

The *PK* states that he was an younger brother of No. 13. Kulaśekhara, and that he performed the victory anointment at Vañci (**8**. 27). He is to be identified with Māravarman Sundara Pāṇḍya II (1238-55), brother of Jaṭāvarman Kulaśekhara II, obviously hailing from another branch of the royal family, since he is a '*māra*'-varman while his brother (rather, cousin brother) Kulaśekhara was a '*jaṭa*'-varman. In his Pattamaḍai record, No. 562/1916, he calls Jaṭāvarman Kulaśekhara as his *periya nāyanār*, 'elder brother'. His date of accession, as co-regent, as between 9th June and 11th, July, 1238, is deduced from his Śeralūr record, Pudukkotta State Inscription, No. 342, issued on July, 1248, being his 11th regnal year, as pointed out in the *Imperial Pāndyas*, p. 41.

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1. *Vide* his paper 'Jatavarman Kulaśekhara Pandya II,' *op. cit.*, p. 6.

2. For the full *praśasti*, see his Kattarimaṅgalam record, No. 379/1929-30, dated in 1247.

3. On Kulaśekhara and the radical revision of the view of of Sewell (*Ind. Ant.*, 44 (1915) 115) and K. A. N. Sastri (*Pandyan Kingdom*, pp. 155-56), see Sethuraman, *Imperial Pandyas*, pp. 35-37, 48, and his paper, 'Jatavarman Kulaśekhara Pandya II', cited above.

In his Tirunelveli record, No. 132/1894 (*SII*, 4. 421) dated in 1253, Sundara refers to the Koṅgu king Vikrama Coḷa as his *maccunar* (wife's brother). This is reminiscent of the statement in *PK* 8. 27 that he had his victor's anointment at Vañci ; presumably, he, as the co-regent of his brother, took an expedition to the west coast, defeated the Koṅgu king, took the hand of the latter's sister in marriage and had his victory anointment at Vañci. Sundara mentions also the Hoysala king Vīra Someśvara as his *māmaḍi* (uncle or father-in-law), in his Madurai record, No. 326/1961-62, dated in 1248, possibly indicating his victory also over the Hoysalas and taking in wedlock the daugher of the Hoysala king also. His Tamil *praśasti* commences with the words *Pūmalar tiruvum poru jayamaḍantaiyum*, *vide* his Aḻagarkoil record, No. 17/1931-32, dated in 1255, being his 17th regnal year.[1]

It may be noted that *PK* mentions Sundara (8. 27) only in the course of setting out the reign of his elder brother Kulaśekhara (8. 19-29) and not as one who became king *after* Kulaśekhara. According to *PK*, the one who succeeded to the throne at the demise of Kulaśekhara was a still younger brother, Vikrama Pāṇḍya (8. 30), the logical deduction being that the second brother Sundara reigned only as a regent and passed away even while his elder brother Kulaśekhara was alive, with the result that when Kulaśekhara passed away, it was the third brother Vikrama who succeeded him. This is corroborated by inscriptions, in that records of the younger brother Sundara are to be found only up to 1255 while his elder brother is known to have ruled till about 1266.[2]

No. 15. Vikrama Pāṇḍya (*PK*, 8. 30-32)

No. 16. Sundara Pāṇḍya (*PK*, 8. 33-35)

No. 17. Rajarāja Pāṇḍya (*PK*, 8. 36-38)

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1. On Māravarman Sundara Pāṇḍya II, see K.A.N. Sastri, *op.cit.*, pp. 157-58 ; Sethuraman, *Imperial Pandyas*, p. 41.

2. The last known epigraph of Sundara is his Aḻagarkoil record, No. 17/1931-32, dated in 1255, while Kulaśekhara was alive till 1266 (see above, p. lv).

According to the *PK*, the above three were younger brothers of Kulaśekhara and Sundara, and were installed as kings one after the other (8. 30-38). All of them were eminent rulers, famed for personal volour, warfare and conquest. Of them, Vikrama Pāṇḍya is specified as to have smashed a confideracy of enemy kings and to have performed his victor's anointment (*vīrābhiṣeka*) at Kāñci.

These three kings are to be identified as Māravarman Vikrama II (1250-65), Jaṭāvarman Sundara I (1251-83) and Jaṭāvarman Vīra I (1253-83), the trio whose well planned and neatly executed campaigns and conquests raised the credit of the Pāṇḍyas to the highest and extended their territory most in the long history of the race. Summing up the part played by these three brothers in building up the Pāṇḍyan Empire, Sethuraman observes : "He (Vikrama) was the real architect of the successful campaigns. He was the designer who drafted the blueprint to bring the whole of Tamilnadu, Ceylon and Kerala under the banner of the Pāṇḍyas.... The lead was given by Vikrama Pandya. This lead was followed by Sundara and Vira Pandya. They participated in the same campaigns in different capacities. Vikrama Pandya performed anointment of victor at Kanchipuram. Sundara did it at Nellore and Vira at Chidambaram. The Kerala campaign figures in the case of Vikrama and Sundara. The Kongu campaign is the most important one in the case of Vira Pandya. The campaigns against the Cholas, Telugu kings, the Pallavas and the Hoysalas are shared by all. The campaign against the Kakatiya Ganapati figures in the *praśastis* of Vikrama and Sundara only. These facts prove that a master plan was drafted. It was carried out in very letter and spirit by all the three kings." (*Imperial Pandyas*, p. 76).

The date of accession of Vikrama has been calculated to be between 26th Jan. and 18th March, 1250, on the basis of his Tirunāmanallūr record, No. 252/1939-40, dated in 1252 which is his 2nd regnal year. The last date at which he is known to be alive is 1265, as attested by Pirānmalai record, No. *SII*, VIII. 436,

of Vikrama Pāṇḍya's brother Jaṭāvarman Sundara I, which contains an order which was to take effect from the 16th year of his elder brother (*aṇṇāḷvi*), *viz.*, Vikrama, the year in question being 1265.

Vikrama bore the titles *Bhuvanaikavīra* ('the one warrior in the entire world'), *Vratam muṭitta perumāḷ* ('the ruler who completed his vow') and *Emmaṇḍalamum koṇḍaruḷiya* ('who took every country'). His Sanskrit *praśasti* commenced with the expression *Samasta-bhuvanaikavīra*[1] and his Tamil *praśasti* with the words *Tiru-malar-mātu*.[2] The East and South towers of the Naṭarāja temple at Chidambaram have engraved on them several chaste Tamil verses eulogising the achievements of Vikrama Pāṇḍya,[3] which generally accord with the details enumerated in his Sanskrit *praśasti* which runs as follows :

1. *Samasta-bhuvanaikavīra* ('the one warrior of the entire world').
2. *Candrakula-maṅgala-pradīpa* ('auspicious lamp of the lunar race').
3. *Madhurāpurī-mahendra* ('the great lord of Madhurā').
4. *Keralakula-kālāndhakāra-divākara* ('the Sun to the dense darkness personified by the Kerala race').
5. *Coḷavaṁśa-varirāśi-vāḍavānala* ('Submarine fire in the ocean of the Coḷa race').
6. *Laṅkādhipati-kālakūṭa-kadana-kālakaṇṭha* ('Śiva who swallowed the poison in the shape of the king of Ceylon').

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1. For its full form see his Tirunāmanallūr record, No. 252/1939-40.

2. The Tamil *praśasti* is available in his records, Tiruppa-rankunram No. 252/1941-42, Tirukkuttālam No. 427/1917 and Tirunelveli No. 33/1927 and has been printed in *Imperial Pandyas*, pp. 83-84.

3, Chidambaram records, Nos. 329, 336, 337, 353 and 365.

7. *Karṇāṭakarikalāpa-kaṇṭhīrava* ('Lion to the elephant herd of Karṇāṭa princes', *i.e.*, Hoysalas).

8. *Kṣemāsura-vidāraṇa-narasiṁha* ('the Man-Lion incarnation of Viṣṇu in rending the demon incarnated as Kṣema').

9. *Kāṭaka-vaṁśa-vaiśvānara* ('Fire to the Kaṭaka or Kaḍava race' of Koperunjinga).

10. *Jayantamaṅgala-purādhīśvara* ('Lord of Jayantamaṅgalam', the capital of Koperunjinga).

11. *Vīra-Gaṇḍagopāla-bhujaṅga-vihaṅgarāja* ('The kite to the serpent in the form of Gaṇḍagopāla', the Telugu Choda ruler of Nellore and Kāñcīpuram).

12. *Kāñcīpura-durga-racita-sāmrājyābhiṣeka* ('One who had the victor's anointment at the fort of Kāñcī').

13. *Kākati-Gaṇapati-gandhagaja-kūṭa-pākala* ('Fire to the scent-elephant herd personified by the Kākatīya king Gaṇapati').

14. *Bahuvidha-vairidurga-bhañjana* ('Destroyer of several enemy fortresses').

15. *Praṇata-rāja-sthāpanācārya* ('Restorer of kings who paid him homage').

16. *Tribhuvana-rājādhirāja-rāja-parameśvara* ('Royal lord of the kings of kings of the three worlds').

Śrī-Vikrama-Pāṇḍya-deva.[1]

Jaṭāvarman Sundara Pāṇḍya I, the fourth of the five brothers, was, perhaps, the most eminent of them all. His accession date, as calculated from his Aragalūr record, No. 425/1913, falls

1. For an identification of Vikrama from among his several namesakes and an analysis and correlation of events during his times, see Sethuraman, *Imperial Pandyas*, pp. 54-93.

between the 25th October, 1250 and 7th March, 1251 (*Imperial Pandyas*, p. 48). His natal star was Mūla. The last known record of Sundara is identified as his Tiruveṅkāḍu inscription, No. 481/1918, dated in his 32nd regnal year, *i.e.*, 1283. He describes himself in this inscription as *ellārkku nāyanār*, 'eldest of all', which is possible, for, at that time, Sundara would be senior to all the royal Pāṇḍyan sub-kings then reigning, *viz.*, Jaṭāvarman Vīra Pāṇḍya I, Māravarman Kulaśekhara I, Jaṭāvarman Sundara II and a Māravarman Vikrama (*Imperial Pandyas*, p. 50).

Sundara Pāṇḍya I had the titles *emmaṇḍalavum koṇḍaruḷiya* or *anaittulakum koṇḍaruḷiya* 'who took every country', and *paradārasahodara*, who considered himself as a 'brother to another's wife', like Lord Rāma of the *Rāmāyaṇa*. Sethuraman has suggested that, possibly, he was also called *Tirunīttu Sundara Pāṇḍya* or *Vibhūti Pāṇḍya* ('Sundara Pāṇḍya of holy ash') on account of his devotion to God Śiva. He was also called *pon meynta mahīpati*, 'the king who guilded the temples' in Chidambaram and Srirangam. In the campaigns which he undertook with his brothers, he defeated the Ceras, Kaḍavas, Kākatīyas, Telugu Chodas, Hoysalas, the king of Ceylon and the Coḷa king Rajendra III and performed the victor's anointment at Nellore. His achivements are known from contemr porary records as also from his Tamil *praśasti* which begins with the words *Pūmalar-vaḷar-tikazh tirumakaḷ*,[1] and his Sanskrit *praśasti* which begins with *Samastajagadādhāra*, which latter enumerates most of his exploits :[2]

1. *Samastajagadādhāra* ('the support of all the worlds').
2. *Somakulatilaka* ('forehead-mark of the Lunar race').
3. *Madhurāpurī-mādhava* ('Lord of Madhurā').

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1. For the complete text of this Tamil *praśasti*, see his Tiruppūṇḍurutti record, No. 166/1894, edited in *SII*, V. 459.

2. For the text of this Sanskrit *praśasti*, see his Tirukkaḷukunram record, No. 188/1894, edited in *SII*, V. 483.

4. *Keralavaṁśa-nirmūlana* ('Annihilator of the Kerala race').

5. *Laṅkāvtpā-luṇṭhana-dvitīya-Rāma* ('the second Rama to destroy the island of Ceylon').

6. *Coḷa-kula-śaila-kuliśa* ('Thunderbolt to the mighty mountain represented by the Coḷas').

7. *Karṇāṭarāja-vidrāvaṇa* ('who drove out the king of Karṇāṭaka' Vīra Someśvara, the Hoysala, from Srirangam).

8. *Kāṭaka-karikūṭa-pākala* ('Fire to the elephant herd of Kāṭaka king', being the Kaḍava king Koperinjinga).

9. *Vividharipu-durga-mardana* ('who smote several enemy fortressess').

10. *Vīra-Gaṇḍagopāla-vipina-davadahana* ('Blazing fire to the forest represented by Vīra-Gaṇḍagopāla', the Telugu-Choda chief of Nellore and Kāñcīpuram).

11. *Kāñcīpurādhīśvara* ('Ruler of Kāñcīpura').

12. *Goṇapatı-hariṇa-śārdūla* ('Tiger to the deer represented by Ganapati', the Kākatīya king).

13. *Nellūrapura-viracita-vīrābhiṣeka* ('who performed the victor's anointment at Nellore').

14. *Praṇatarāja-pratiṣṭhāpaka* ('Restorer of kings who paid him homage').

15. *Mahārājādhirāja-parameśvara* ('Lord of kings of kings').

Śrī-Sundara-Pāṇḍya-deva.

Of the Naṭarāja temple at Chidambaram which Sundara Pāṇḍya guilded,[1] the East and South towers contain inscriptions in chaste Tamil verses recounting his glory.[2] The repairs he made to

1. See records, Nos. 179 and 182 of 1892.

2. Records No. 332, 338, 340, 354, 361 and 363 of 1913.

the Srirangam temple and the invaluable gifts that he made are recorded in a long Sanskrit inscription, being his Srirangam record, No. 45/1891, edited and studied by Hultzsch in *Ep. Ind.*, III (1895-96) No. 2.[1]

Jaṭāvarman Vīra Pāṇḍya I, the last of the five brothers, a warrior prince of equal renown, is referred to in *PK*, 8. 36, under the name Rājarāja, corresponding to the Tamil *Kōnerinmai-koṇḍān*, simply by which name he refers to himself in some of his inscriptions.[2] His date of accession has been worked out to be between 22nd and 28th June ; 1253, on the basis of two of his inscriptions, *viz.*, Peruṅgaruṇai record, No. 402/1907 (*SII*, XXIII, 402) and Murappunāḍu record, No. 435/1906 (*Imperial Pandyas*, p. 53). That he was alive at least up to 1283 can be inferred from the Alagāpuri record, No. 103/1924 of Māravarman Kulaśekhara I, dated in 1283, through which lands were gifted to the local temple for the welfare of Vīra Pāṇḍya.

A large number of inscriptions in the name of Jaṭāvarman Vīra Pāṇḍya are known, some of which give the date of accession as A.D. 1253 and some others, curiously, as A.D. 1254. Till recently scholars had considered this discrepancy as due to accidental mistakes made by the engravers of inscriptions and had suggested the correction of the regnal years in the several inscriptions to suit either of the dates. However, through intensive studies of all the known inscriptions bearing the name Vīra Pāṇḍya, Sethuraman has proved, on the basis of mathematics, historicity and contempo-

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1. See also K. V. Subrahmanya Aiyar, 'Koyilolugu', *Ind. Ant.*, 40 (1911) 131-44, esp. pp. 137-38. For documented studies on Jatavarman Sundara Pāṇḍya I, see K. A. N. Sastri, *op. cit.*, pp. 158-73 ; Sethuraman, *Imperial Pāndyas*, pp. 44-50, 60-61.

2. See, for instance, his Chidambaram record, No. 308/ 1958-59.

raniety of the records in substance and palaeography, that, in fact, there existed, at that time, two Vīra Pāṇḍyas, one of accession date 1253 and the other of accession date 1254.[1] Both the Vīra Pāṇḍyas worked in consonance with the contemporary warrior brothers mentioned earlier, towards the expansion of the Pāṇḍyan regime. The several achievements of the two which had been mixed up by scholars, by taking the two princes to be identical, have also been sorted out by Sethuraman. Thus, the senior Vīra Pāṇḍya, of accession 1253, is the one who conquered the Kongu, Coḷas, Telugu Chodas etc. and who performed his victory anointment at Chidambaram. He is supposed to have lived up to 1283. The junior Vīra Pāṇḍya, of accession 1254, has the Tamil *praśasti* beginning with the words *Tirumagaḷ Vaḷarmulai* or *Tiruvaḷarmulai*.[2] He was alive till 1265. It was he, who, with Jaṭā-varman Sundara Pāṇḍya I, invaded Ceylon and subjugated it. Again, it was he who defeated the Javanese prince who had come to the help of the Ceylonese king, and engraved the Fish emblem of the Pāṇḍyas at Trikoṇamalai and Trikūṭamalai in Ceylon.[3] Indeed, in several of the campaigns both Vīra Pāṇḍyas were together and acted concertedly with the Pāṇḍya brothers senior to them, with the result that the achieve-

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1. 'Two Jaṭāvarman Vīra Pāṇḍyas of accession 1253 and 1254,' a paper presented to the Seventh Annual Congress of the Epigraphical Society of India, Calcutta, 16-18, Jan. 1981. The paper has been included as an Appendix to his book *Medieval Pāṇḍyas*, (Kumbakonam, Dec. 1980), pp. 184-200.

2. The full text of this long *praśasti* has been extracted in fn. 14 of the above-mentioned article, from Vīra Pāṇḍya's Kuḍumiyānmalai record, Pudukkottai State Inscriptions, No. 366.

3. *Cf.*, C. S. Navaratnam, *A short history of Hinduism in Ceylon*, (1964), pp. 46, 209; *History of Ceylon*, Univ. of Ceylon, Vol. I, pt. ii, p. 685.

ments mentioned in the inscriptions of all these princes have some items in common.[1]

No. 18. Vīra Pāṇḍya alias Kaliyugarāma (8. 39-43)

The *PK* introduces the next king Vīra Pāṇḍya *alias* Kaliyugarāma not as an immediate successor to the five great brothers, but as a felicitous scion born later in the family, valorous, handsome and philanthropic.

The gap of some years implied in the *PK* is borne out by the inscriptions, according to which (Jaṭāvarman) Vīra Pāṇḍya II, who had the alias of Kaliyugarāman, was installed in 1297, between March 28 and September 23, as calculated from his Tiruvizhimizhalaï record, No. 401/1908 (see *Imperial Pandyas*, p. 113) and before him two other kings had been installed, being Māravarman Kulaśekhara I in 1268, and Jaṭāvarman Sundara Pāṇḍya II *alias* Avanivendarāman who had been installed in 1277, and both of them were currently reigning, the former as the chief king after the demise of the last of the five great brothers towards 1283, and the latter as sub-king. Several inscriptions mention his *alias* Kaliyugarāma.[2] His Srirangam records, Nos. 42-50 and 98 of 1936-37 mention the formation of a village named Kaliyugarāman-Caturvedimaṅgalam and the repairs he made to the Srirangam temple. His last known inscription is his Tiruppattūr record, No. 119/1909, dated in his 46th regnal year, corresponding to 1343.[3]

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1. On Jaṭāvarman Vīra Pāṇḍya I, see K.A.N. Sastri, *op. cit.*, 174-79 ; Sethuraman, *Imperial Pāṇḍyas*, pp. 51-53, 61-62 and his article referred to above, fn. 1, p. lxiii.

2. See Thiruvattiyūr (Cheyyur Taluk, Dt. North Arcot), record, No. 87/1939-40, and Srirangam records, Nos. 42-50 and 98 of 1936-37.

3. On Vīrapāṇḍya, see *Pandyan Kingdom*, pp. 201-14 ; *Imperial Pandyas*, pp. 111-15.

No. 19. Sundara Pāṇḍya alias Kodaṇḍarāma (*PK*, 8. 42)

PK, 8. 42 mentions that Vīra Pāṇḍya installed his *nephew* (*svasrīya*) Sundara Pāṇḍya[1] *alias* Kodaṇḍarāma on the throne, obviously as sub-king. It is however to be noted that *PK* mentions this only as an event in the description of the achievements of Vīra Pāṇḍya and does not state that Sundara Pāṇḍya took over as the main king on the demise of Vīra Pāṇḍya. The significance of this statement would be clear from an examination of their dates of demise as inferred from inscriptions.

A large number of inscriptions of Jaṭāvarman Sundara Pāṇḍya III are known, several of which carry his *alias* Kodaṇḍarāma. From his Virinchipuram records, Nos. 189/1939-40 and 608/1915, the date of his accession has been determined to be between 23rd February and 7th March 1304. His natal star was Puṣya. His inscriptions are to be found upto his 16th regnal year, corresponding to 1320. That he did not live beyond this date is suggested also by two Srirangam records, Nos. 115 and 116 of 1938-39, dated in 1319, through which a later king Mārvarman Kulaśekhara Pāṇḍya II (1314-62) instituted a worship called *Kodaṇḍarāman Sandhi* in that temple for the welfare of Perumāḷ Sundara Pāṇḍya. Possibly, the worship was intended to cure Sundara Pāṇḍya's illness, which, however, he did not survive. This would mean that he predeceased his senior Vīra Pāṇḍya and did not live to be crowned as the chief king. And, this explains why *PK* is careful enough not to state that Sundara succeeded Vīra. It is again significant that *PK* 'specifies' the relationship of Sundara to Vīra as 'nephew' (*svasrīya*, *PK*, 8. 42) as against the general impression of the two having been brothers, as presumed by epigraphists.[2]

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1. The ms. which reads *svasrīyam āsya vara-sura-pāṇḍya*, leaves out one syllable, *nda*; it should read *vara-sundara-pāṇḍya*.

2. There is no doubt that Vīra Pāṇḍya was the son of Kulaśekhara, vide Iḷayāttaṅguḍi (Dt. Ramnad) record No. 306/1949-50,

Earlier scholars of Paṇḍyan history had presumed, on the basis of accounts left by Muhammadan historians Wassaf and Amir Khusru, that Vīra Pāṇḍya and Sundara Paṇḍya were at odds with each other and that Sundara Paṇḍya murdered his father Kulaśekhara in A.D. 1310 and joined the Muhammadan invaders.[1] In the face of circumstantial discrepancies K. A. N. Sastri expressed serious doubts about this account.[2] Sethuraman has gone deeper into the matter and has shown that the statement is untrue and should have been made by Wassaf and Amir Khusru on the basis of incorrect and hearsay information.[3] He has further shown, on the basis of a large number of epigraphical evidences, that both Vīra and Sundara had been extremely dutiful to the senior king Kulaśekhara under whom both were sub-kings and that Kulaśekhara, who was ailing, passed away only under the loving care of Sundara who had instituted welfare worship in temples in his behalf. The mutual relationship between Vīra and Sundara was also cordial as ever.[4] The *PK* substantiates the findings of Sethuraman.

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where this relationship is is stated in some other context. Sundara, in his Tirumālugaṇḍankoṭṭai (Dt. Ramnad) record No. 51/1931-32, refers to Kulaśekhara as *ayyan,* which means 'father' or 'senior'. The meaning if taken in the sense of 'senior' (reigning king), there will be no contradiction to the statement in *PK* which is reliable in giving the family relationships of the Pāṇḍyas.

1. Elliot and Dowson, *The history of India as told by its own historians,* (Trübner, London, 1871), Vol. III, pp. 52-53.

2. K.A.N. Sastri, *op. cit.,* pp. 203-4.

3. *Imperial Pandyas,* pp. 175-99.

4. *Imperial Pandyas,* pp. 114, 128-43. It is important to note that, on further investigation on Pandyan records, Sethuraman has been able to identify another Sundara Pāṇḍya (1313-35), called in inscriptions as Rājarājan Sundara Pāṇḍya, (Tirukkalar record, No. 642/1902, *SII,* VIII. 247, lines 16-17), possibly an illegitimate son of Māravarmān Kulaśekhara I, who turned traitor and joined

6. 9. 3. LATER PĀṆḌYAS

On the exit of the Pāṇḍyas from Madhurā, the poet takes up the narration of their 'resurgence' in the South, at Teṅkāśi and Tirunelveli. In fact, it is from this 'resurgence' that the work takes its name *Pāṇḍya-kula-udaya*. There again, it would seem that the poet emphasises this trend only from king No. 25, Parākrama Pāṇḍya, the builder of the Viśvanātha Temple at Teṅkāśi (*PK*, **9.** 1 ff.), from when onwards, the work is highly descriptive of the kings depicted. Actually, a third of the poem, as available now, being the four cantos **9** to **12**, is devoted to these kings.

No. 20. Kanaka Parākrama (*PK.* **8.** 44-46)

No. 21. Abhirāma Vīra (*PK.* **8.** 47-49)

The poet indicates that there is a gap between the Pāṇḍyas of Madhurā and Kanaka Parākrama by introducing Parākrama as 'a scion who appeared in the race'.[1] He is described as a doughty warrior prince who was succeeded by his nephew (*bhāgineya*) Abhirāma Vīra Pāṇḍya.

It has not been possible to identify, with any degree of certainty, the identity of these two kings, who ruled in the last quarter of the 14th century, an uncle and a nephew, whose names in Tamil should be 'Ponnin Perumāl' Parākrama and 'Alagan

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the Muhammadan invaders. This should be the grain of truth contained in the accounts of Wassaf and Amir Khusru (*Imp. Pandyas*, pp. 163-71). Since by now Madhurā had passed into the hands of the Muhammadans and later the Vijayanagar kings, the *PK* takes up the thread of Pāṇḍyan history in their new moorings at Śeṅkoṭṭa, Teṅkāśi and Tirunelveli region.

1. *Cf.* the relevant passage in the text :

abhavad avanibhartur asya vaṁśe
Kanaka-Parākrama-Pāṇḍya-bhūmikāntaḥ /
(*PK*, **8.** 44)

Perumāl' Vīra Pāṇḍya, respectively.[1] There again, the nephew Vīra Pāṇḍya should have been a 'Jaṭāvarman', being the father of the next king in the line 'Māravarman' Abhirāma Kulaśekhara (1396-1410), described below.

Of these two, Kanaka Parākrama could be the Parākrama Pāṇḍya whose Kuttālam record, No. 203/1895, is dated Śaka 1337 (A.D. 1415), in his 31st regnal year, which would give his year of accession as 1384 (*SII*, V. No. 767, p. 332). It is to be hoped that new discoveries of Pāṇḍyan inscriptions and the publication of the numerous South Indian records, copies of which are lying in the archives of the Department of Archaeology, would enable the identification of these kings.

No. 22. Abhirāma Kulaśekhara (*PK*, 8. 52-54)

PK describes Abhirāma Kulaśekhara, son of Abhirāma Vīra, as a warrior king greatly given to religious persuations (8.50). He is to be equated with Alagan (Skt. 'Abhirāma') Perumāḷ Kulaśekhara Deva, being Tribhuvanacakravartin Māravaman Kulaśekhara III (1396-1410). His Ilañji (Dt. Teṅkāśī) record, No. 528/1911, inscribed on the west wall of the Iruḷīśvara shrine in the local Kumārasvāmi temple, dated in Śaka 1331 (A.D. 1408-9), being his 14th regnal year, states that he restored the temple 'from the foundation to the pinnacle'. His accession year, as calculated from the said record, is A.D. 1396.[2] He donated lands also to the temple at Kuttālam towards Vedic recitals by eleven priests at the temple.[3] The Pāṇḍyan king Kulaśekhara during whose reign a Brāhman

1. Obviously, they are different from their namesakes who appear later in the Pāṇḍyan line in the 15th and 16th centuries.

2. See V. Rangacharya, *A topographical list of the inscriptions of the Madras Presidency*, (*collected till 1915*), *with notes and references*, (Madras, 1919), Vol. III, p. 1482.

3. *Tirukkuttālam tala varalāru*, (in Tamil, History of Kuttalam), Kuttalam, 1977, p. 59.

village was founded in Śaka 1333 (A. D. 1410) as per record No. 458 of 1918, can also be identified with Abhirāma Kula-sekhara.

No. 23. Śrīvallabha (*PK*, 8. 53-55)

The next king in the line was Śrīvallabha, who is described as a valorous ruler and a conqueror of enemies. He is to be identified with Māravarman Śrīvallabha, with the surname 'Āhava-rāma', whose accession date can be ascertained to be 1402-03 from his Varatuṅga-Devanallūr record, No. 243/1940-41, dated on 20th February, 1433, in his 31st regnal year. This record which provides for the worship called *Āhavarāman Sandhi* in the temple of Tiruppa-gavān-parai-āluḍaiya Nāyanār, mentions also the natal star of Śrī-vallabha, as Pūraṭṭātī (Pūrva-proṣṭhapada). His Śrīvillipputtūr record No. 529/1926, dated in Śaka 1356 (A.D. 1434), in his 33rd regnal year, refers to him as Parākrama Pāṇḍya *alias* Śrīvallabha. Two more records of the king have been identified, being Kuttālam temple record, No. 459/1917, dated in Śaka 1351 (20th April 1429) which mentions him as '......rāman Śrīvallabha', obviously, Āhavarāman Śrīvallabha, and No. 461/1917, dated in Śaka 1355 (A.D. 1433). That this king covered the *gopura* of the Rāmeśvaram temple with copper plates is mentioned by his successor Parākrama, the builder of the Teṅkāśi temple (see below, No. 25), in his Pudukkoṭṭai copper plates (*ARE*, 1909, para 29, p. 72). The last known record of Śrīvallabha is his Attāḷanallūr (Ambāsamudram taluk, Dt. Tirunelveli) in the Gajendra-Varadarāja Perumāl Temple, No. 426/1916 which is dated in the 37th regnal year of the king. The astronomical data work out to the 15th February, 1439, which means that Śrīvallabha had a long reign from 1402-3 to 1439. The next four rulers in the line, No. 24-27, were Śrīvallabha's brothers or cousin brothers, some of them being Māra-varmans and some Jaṭā-varmans.

Śrīvallabha's Tamil *praśasti* begins with *Jayamaḍantaiyum tirumaḍantaiyum*, which he has borrowed, practically verbatim, from the *praśasti Tirumaḍantaiyum jayamaḍantaiyum* of an ancestor-

namesake of his, *viz.*, Jaṭāvarman Śrīvallabha of accession year 1101.[1]

No. 24. Vīra Pāṇḍya (*PK*, 8. 56-58)

Vīra Pāṇḍya is depicted as a valorous king, of eminence both as a ruler and as a warrior. His Tiruttharakosamangai (Dt. Ramnad) record, No. 88/1905, in the local Maṅgaleśvara temple, dated in his 27th regnal year, names him as Māravarman Tribhuvanacakravartin Konērinmeikoṇḍān Śrī-Kaliyugarāman Tirunelveli Perumāl Vīra Pāṇḍyadeva. His date of accession is A.D. 1421 as derived from record No. 86/1905, inscribed in Śaka 1355 (A.D. 1433), dated in his 12th regnal year. His other records, being Śrīvaikuṇṭham record, No. 178/1895, dated in Śaka 1361 (A. D. 1439) in his 19th regnal year, No. 172/1895, dated in Śaka 1363 (A.D. 1441) in his 20th regnal year, all conform to the accession date 1421. His last known record (No. 88/1905), being dated in his 27th regnal year, Vīra Pāṇḍya should have ruled at least till 1448.

No. 25. Parākrama Pāṇḍya (*PK*, 9. 1-30)

PK introduces Parākrama as a warrior king but extremely generous and religious minded. It is stated that one day as he was seated on the throne after performing his ablutions at dusk, a brāhman with his wife and two children approached him. The king recognised them as Lord Śiva in disguise, with Pārvatī, Gaṇeśa and Skanda. The brāhman told the king that the Viśveśvara shrine in Vārāṇasi had been plundered and destroyed by Muhammadans and so desired that a suitable shrine be constructed on the banks of the river Dabhrā (Tamraparṅī). King Parākrama duly repaired to the banks of the river, cleared the dense forest and built there a city

1. The identity of the two names and the parallelism of their *praśastis* had made earlier scholars suggest their identity. For the resolution of this confusion, see Sethuraman, *Medieval Pandyas*, pp. 108-18. The two *praśastis* have also been extracted by him on pp. 73 and 115, respectively, of that book.

called Dakṣiṇa-Kāśī ('the Southern Kāśī'). He also constructed in that city a majestic temple for God Viśveśvara, with lofty citadels, towers and halls. He installed there different idols of Śiva and instituted daily worship and other festivals (*PK*, 9. 1-10).

Parākrama had a friend in king Parāntaka but Kulaśekhara, the Cera king, was his adversary. Learning that Kulaśekhara was preparing to attack him, Parākrama took the initiative and defeated the Cera king, but on the latter's pleading, restored the country to him (9. 11-27). Later, Parākrama installed his two brothers Abhirāma Kulaśekhara and Ripukesari (Arirājakesari) on the throne and passed to the heavenly abode. (9. 30-31).

Parākrama who built the imposing Teṅkāśi Viśvanātha temple is one of the most important figures among the Later Pāṇḍyas. He is known in history as Jaṭilavarman Arikesarideva Parākrama Pāṇḍya (1422-63). His numerous inscriptions on the walls of the Teṅkāśi temple that he built refer to him as Tribhuvana-cakravartin, Ponnin-perumāḷ, Arikesari, Alagan Perumāḷ, Mānābharaṇa, Mānakavaca, Korkaivendan and Perumāḷvaḷuti.[1] Parākrama came to the throne between June 19 and July 4 1922 and expired on Dec. 24, 1463, his rule as sub-king and as king together extending for nearly fortytwo years.[2] His natal star was Mṛgaśīrṣa. His

1. For a summary of these inscriptions see V. Rangacharya, *A topographical list of the inscriptions of the Madras Presidency, (collected till 1915)*, Vol. III, pp. 1482-89. T. Gopinatha Rao has edited three important inscriptions of Parākrama in the *Travancore Archaeological Series*, 1 (1910-13) 89-98.

2. For the exact determination of these dates, as also for the dates of some other inscriptions of the king, including the dates in the construction of the temple, see Sethuraman, 'Jatilavarman Arikesari Deva Parakrama Pandya and the date of the Tenkasi Viswanatha temple', being a paper read at the International Seminar on Indian Epigraphy—Its bearing on Art History, Varanasi, 18-20, Dec., 1979.

record No. *ARE,* 4/1912 (*TAS* 1 [1910-13] 89-95), contains his Tamil *praśasti* commencing with the words *Pūmiśai vanitai mārpinir poliya.*

Parākrama's inscription No. 531/1909 (*TAS* 1 [1910-13] 99-102) is extremely interesting in that it gives an account of the construction of the Teṅkāśi temple. It states that God Viśvanātha of Kāśi appeared before the king in a dream and commanded him to erect a temple for Him on the north bank of the Citrā river in Tennāri-nāḍu, since the temple at Uttara-Kāśi had been ruined. Accordingly, the king laid the foundation of the temple (*karṣaṇa*) in Śaka 1368 (A.D. 1446). The city of Teṅkāśi was founded and several temples were also built. Idols of God Viśvanātha and His consort were installed and the main shrine was raised from the base to the pinnacle. The *ardha-maṇḍapa, mahāmaṇḍapa, sopāna* and the outer wall were then raised. Shrines for the Goddess, Sahasra-liṅga, Śaktipīṭha, Ṛṣabhadeva, Piḍārī (Kāḷī), called Arikesari-naṅgai, and Arikesari-Vināyaka were constructed later. All these were done within a span of 17 years (1446 to 1462). A nine storey *Mahā-gopura* was commenced in A.D. 1457 (record 511/1909), but Parākrama died six years later while its construction was still in progress. It is mentioned in a later record of the temple (503/1917) dated in A.D. 1490 that the building of the temple and the construction of the deities were performed under the supervision of two experts in the science of rituals (*tantra*) and architecture (*māna*), Taṇḍaiyum kālum aḷakiyān Kumārasvāmi and Mudaliyān Parākrama Pāṇḍya Bhaṭṭa.

Parākrama's victory over Kerala which is referred to in *PK* finds an echo in the Dalavāy Agrahāram plates of his descendant Varatuṅgarāma (*TAS* I [1910-13] 126-33) in the verse :

अजनि पराक्रमपाण्ड्यः पाण्ड्यकुलारामपारिजातश्रीः ।
यः केरलावनीन्द्रान् चम्पकवननाथशासनादजयत् ॥ १० ॥ (p. 128)

This victory is referred to also in one of Parākrama's own Tamil inscriptions in the Teṅkāśi temple (*TAS, op.cit.*, pp. 89, 91).

Campakavana here refers to Kuttālam (*ibid.*, Index, p. 3) situated near the capital of Parākrama. The said victory stands corroborated when it is read with Parākrama's Suchindram inscription (ed. *TAS*, 1, pp. 281-82) through which he instituted in the Sthāṇunāthasvāmi temple at Suchindram in the Cera country, in his 28th regnal year (A.D. 1450), a daily worship called *Parākrama Pāṇḍyan Sandhi* and set apart substantial landed property for the purpose. The institution of such a worship in the Suchindram temple in the Cera country obviously implies a military victory over the Cera king.[1]

Parāntaka whom Parākrama cites as his friend, while citing the Kerala king as his enemy (9.11-12) just prior to starting on a military expedition against the Kerala king can be identified with *Madiyā-manna-maṇavāḷan* (? Skt. Parāntaka) Samarakolāhalan Sundarattoḷudaiya Māḷavarāyar, the Māvali-Vāṇādhirāya, the Vijayanagar feudatory who ruled from Madhurā, a contemporary of Parākrama, who, according to an inscription in the Bhagavati temple in Kāññirappaḷḷi in Kerala, is said to have exercised the right to collect a cess on ox-laden merchandise along the ghat roads. (*ARE*, 1926-27. pp. 113-14).

It may also be noted that before the founding of the city Teṅkāśi, Parākrama had his capital at Śeṅkoṭṭai (*lit.* 'Red Fort'),

1. The data in the inscription, *viz.*, year 28, Meṣa 20, su. 3, Mṛgaśīrṣa, give the date 1450, April 15, Wednesday. The relevent passage in the inscription reads : *vānavan-nāṭṭu* (i.e., Cera country) *pañcāttinkarail pokku Ceṅkuḷakkuricciyāna Cuntara-pāṇḍiyan-nallūril Śivakāma(tteri)- kkuḷattan kīḷ*, etc. For Suchindram being called after Sundara Pāṇḍya, *cf.*, Suchindram Temple Inscription of Māravarman Śrīvallabha Pāṇḍya which states : *Nāñcināṭṭu Śucīndramāna* Sundara-Pāṇḍya-Caturvedi-maṅgalattu etc. *TAS* 1, *op. cit.*, pp. 125-26, rep. in *Kanyākumari Kalveṭṭukaḷ* (Madras, 1972) Pt. II, No. 1968/193.

six kilometres from Teṅkāśi, mentioned in Parākrama's Teṅkāśi record, *TAS* 1 (1910-13), p. 92, sn. 4.[1]

No. 26. Abhirāma Kulaśekhara (*PK*, 9. 30-31)

PK states that at the demise of Parākrama, his brother Abhirāma Kulaśekhara became king, with his younger brother Arikesari, as sub-king. The former who is known in inscriptions as Jaṭāvarman[2] Aḻagan Perumāḷ Kulaśekhara, who was installed as sub-king in 1430, ruled upto 1477. He completed the construction of the *gopura* of the Viśvanātha temple started by his brother, as stated in his record No. 514/1909. His record No. 523/1909, dated Śaka 1395 (A.D. 1473), narrates the entire story of the construction of the temple, including his own addition of the audience hall (*Olakka maṇḍapa*, called also *Kulaśekharan maṇḍapa* in record No. 198/1895). Kulaśekhara constructed also a Viṣṇu shrine inside the campus of the Viśvanātha temple (record No. 524/1909). As against the view expressed by earlier scholars that Kulaśekhara reigned only upto his 44th regnal year in 1474, it is now possible to state that he reigned at least up to 1477, on the basis of a later record of his, *viz.*, Vāsudevanallūr (Śaṅkaranāyanārkoil taluk) record, No. 346/1950, dated in his 47th regnal year, *viz.*, Śaka 1399 (1477).[3]

That Kulaśekhara had another name Śrīvallabha and that his natal star was Uttara is known from an inscription in the Mūlasthāneśvara temple at Śāmbūr-vaḍakarai (Vindai or Vindanūr of inscriptions) issued by his younger brother Arikeśvaradeva (on him see below, No. 27), dated in the latter's 34th regnal year in A.D. 1470, which mentions, among other things :[4]

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1. See also Sethuraman, p. 8 of the paper on Parākrama cited above, p. lxxi, fn. 2.

2. See *ARE*, 198/1895 : *SII*, V. 762.

3. The data of this record are Śaka 1399, regnal year 47, Mīna 25, Śukla 7, Friday, Tiruvātirai, which correspond to 22nd March, 1477.

4. Ed. by T. A. Gopinatha Rao, *TAS* 1 (1910-13) 252-253.

(i) That his elder brother (*aṇṇāḷvi*) Parākrama Pāṇḍya (*PK* king No. 25) had endowed at that place a village for Vedic scholars called *Parākrama Pāṇḍya Caturvedi-maṅgalam* ;

(ii) That Parākrama's younger brother (*tampi*), Śrīvallabha had donated additional lands to the village ; and

(iii) That he (*Arikeśvara*) was making another additional endowment on that day being the day of the natal star *Uttara* of his elder (*nayinār*) Śrīvallabha.[1]

No. 27. Arikesari, Arirājakesari, Arikeśvara (*PK*, **9**. 14, **10**. 30-63)

PK mentions him to have assumed direct reign of the country with his elder brother Abhirāma Kulaśekhara at the death of Parākrama (**10**. 30-31). It was in consultation with him that Parākrama set out on his campaign against the Cera king (**9**. 14). Again, according to the *PK*, he was primarily responsible for bringing up and educating of his two nephews, Campaka Parākrama and Vīra, who were installed on the throne after his death. In tune with his personal courage and valour, the poet uses for him several synonymic appellations, to wit, Arikesari (**10**. 8), Arirājakesari (**10**. 62), Arirājagajakesari (**9**. 14), Vairigajakesari (**10**. 39), Vimatebhakesari (**10**. 42), Pratibhaṭakesari (**10**. 59), Pratyarthirājagajakesari (**10**. 36, 63), Śatrukṣtīśagajakesari (**9**. 31) and Ripukesari (**9**. 30).

Arikesari or Jaṭilavarman Tribhuvana-Cakravartin Arikeśvara's record No. 541/1918 is dated in Śaka 1390, in his 32nd regnal year, (corresponding to 19. 8. 1468), which gives his accession to be in August A. D. 1437. The same year of accession is given by his Śāmbūr-Vaḍakarai inscription, being record A in *TAS*, 1 (1910-13), 252-53, referred to above dated in his 34th regnal year, on a date corresponding to 3. 7. 1470.

No. 28. Campaka Parākrama alias *Kulaśekhara* alias *Kodaṇḍarāma* (*PK*, **10**, 36 ; **12**. 38), and

1. It may be noted that the inscriptions bearing the name Kulaśekhara do not mention any natal star, but his identity with Śrīvallabha is accepted on the identification of other data.

No. 29. Campaka Vīra (*PK* **10.** 58-64, 75-81 ; **11.** 10-56)

Campaka Parākrama and Campaka Vīra are the two main heroes of the *PK*, in depicting whom the poet takes up nearly two and a half cantos. Thus, the reason for their birth, being the effect of the Kali age making itself felt in the world, the God of Dharma seeking a remedy therefor (**9.** 32 - **10.** 14), Princess Abhirāmanāyikā, the king's sister, being in the family way and giving birth to the two princes (**10.** 15-60), the training imparted to the princes (**10.** 61-62), their coronation and the royal procession (**10.** 63-81), Campaka Parākrama sitting in state (**11.** 1-10), agitated entry of Vīra Pāṇḍya (**11.** 11-15), their fiery altercation (**11.** 16-30), assembling of the army (**11.** 31-37), the war march (**11.** 38-56), war camp (**12.** 1-5), the battle between Pāṇḍyas and Ceras resulting in the defeat of the Kerala king Jayasiṁha (**12.** 6-19) and the war of conquest (**12.** 20-38) are described in immaculate poetic detail. The depiction of the war of conquest is not complete, since the manuscript breaks off abruptly. It is also mentioned that the two princes came to the throne even while they were just boys, soon after they were endowed with the sacred thread, following which their uncle, Arirājakesari, who was ruling the land, passed away, placing the burden of the kingdom on their young shoulders (**10.** 62-64). The elder brother Parākrama was given the additional names Kulaśekhara and Kodaṇḍarāma, and anointed as king by the family preceptor (**10.** 65). In course of time Parākrama anointed Vīra as well (**10.** 75).

Both the brothers are identifiable in inscriptions, the former to Jaṭāvarman Parākrama *alias* Kulaśekhara (1480-1508), of natal star Kṛttikā, and the latter to Campaka Parākrama *alias* Vīra Pāṇḍya, of accession A. D. 1486. More than a dozen inscriptions of the elder brother are identifiable, ranging from A. D. 1487 (being his 7th regnal year) to 1508 (being his 28th regnal year).[1]

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1. For a list of some of these inscriptions, see *ARE*, 1918, p. 114. Among others are 502/1917, and 350/1949-50.

The data in these inscriptions give his time of accession as between Mithuna and Siṁha in A. D. 1480. Two of the inscriptions, being Nos. 503 and 524/1917, both dated in A. D. 1502, are particularly interesting in that they refer to two priests, by name Taṇḍaiyum-kālum-aḻagiyān Kumārasvāmi and Mudaliyān Parākrama Pāṇḍya-Bhaṭṭa who had supervised the construction of the Viśvanātha temple built by his uncle Tenkāśi Parākrama and appoint their sons to perform the said functions in the temple hereditorily. Another interesting inscription of his (No. 618/1917), dated in A. D. 1508, shows him to be a builder of temples ; herein he gifts villages for the running and upkeep of the Aḻagiya Śokkanār Śiva temple and Varam-tarum Perumāḷ Viṣṇu temple, both built by him at Kaḍayanallūr.

Two inscriptions of the younger brother Vīra Pāṇḍya are known, being the Devadānam village Nacchadīśvara temple records, Nos. 250 and 251/1940-41, both bearing the same date, being as the 2nd regnal year of the king, Śaka 1409, Mithuna 16, ba. 7, Wednesday, Uttaraṭṭāti ; this date is correct to June 13, 1487. Vīra Pāṇḍya's date of accession should fall towards the first half of 1486. The donor of these inscriptions is mentioned therein as Śembaga Parākrama Pāṇḍya-deva *alias* Vīra Pāṇḍya.

A close examination of the inscriptions of this period, courtesy N. Sethuraman, has thrown up important information on the Later Pāṇḍyas, which help in settling earlier speculations and uncertainties and in identifying and dating some of the Pāṇḍyan rulers of the period. While the full details might not be presented here, being out of the scope of the present Introduction, the main findings might be indicated in brief :

1. Teṅkāśi Parākrama's brother Kulaśekhara (A.D. 1430-77), had two sons, *viz.*, (a) Aḻagan Perumāḷ Parākrama of birth-star Aviṭṭam (Dhaniṣṭha), A. D. 1474-1506 (*Cf. TAS* 1. 45-46, read with exts. 4, 8, 12, pp. 262-63, ins. H. ; *ARE*, 564/1926 ; and (b) Parākrama of birth-star Tiruvātirai (Ārdrā), 1475-82 (*cf.* 585/1915, read with *TAS*, 1, pp. 262-63, Ins. H).

2. Teṅkāśi Parākrama had *two sisters,* of whom the elder had *two sons, viz.,* (a) Jaṭilavarman Śrīvallabha of accession star Tiruvātirai, A. D. 1454-58 (*cf., TAS,* 1, pp. 263-64, ins. I) ; and (b) Ponnin Perumāḷ Parākrama Pāṇḍya *alias* Vīra Pāṇḍya of accession star Aviṭṭam, A. D. 1468-75 (*Cf., TAS* 1, pp. 257-75, ins. E, F and G ; Ins. No. 548/1917).

3. The younger sister was Abhirāmanāyikā of *Pāṇḍyakulodaya* (**10**. 8, 36, 58), the mother of the two *PK* heroes, *viz.,* (1) Campaka Parākrama (1480-1508) and (b) Campaka Vīra of accession 1486, being discussed here.

The Kerala king Jayasiṁha against whom the two Campaka brothers led a successful expedition is to be identified with the contemporary Kerala king Jayasiṁha Vīrakerala Varma, whose Quilon inscription, dated in Kollam era 671 (A. D. 1496) has been found in the temple of Gaṇapatinaḍai at Quilon.[1] It is also pertinent to note that according to *PK,* **12**. 20, after the defeat of Jayasiṁha, king Campaka Parākrama stayed at Quilon for a month before moving north.

The *Pāṇḍyakulodaya* serves also to ally certain apprehensions expressed by Gopinatha Rao, the editor of several Pāṇḍya inscriptions, when he says : "How and under what circumstances the nephews of Arikesari Parākrama came to usurp the throne...we cannot determine at present. However, it is certain that the Pāṇḍya throne went into the hands of the nephews and then to their successors. It is a popular belief in the Pāṇḍya country that the Pāṇḍya kingdom was inherited by the bastard sons of the genuine Pāṇḍyas and the new race of kings began ruling with Teṅkāśi as their capital. It is most probable that the usurpation by the nephews of the Pāṇḍyas survives in the memory of the people in the garbled form noted above." (*TAS,* **1**., p. 252).

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1. Ed. and Tr. by T.A. Gopinatha Rao, *TAS* 2 (1914) 26-27.

The correct position is that in the Pāṇḍya line, close relatives, especially nephews, of the ruling kings were, at times, installed as kings, in due consideration of their fitness and as the occasion required, for instance, when there were no princes in the direct line to be so installed. Earlier instances of such installations have been noticed in the *Pāṇḍyakulodaya* itself. Thus Vīra Pāṇḍya *alias* Kaliyugarāma (king No. 18) installed on the throne his nephew Sundara Pāṇḍya (king No. 19)[1] and another king Abhirāma Vīra (No. 21) was the 'nephew' (*bhāgineya*) of his predccessor Kanaka Parākrama (No. 20).[2] The affection cherished by uncle Arikeśvara (Ariṇājakesari, king No. 27) for his sister and the nephews (*PK*, **10**. 36 ff., 59-62) is unparalleled, and their accession after his demise was most natural (*PK*, **10**. 63-65). The tradition of the bastard sons inheriting the Pāṇḍyan throne and the genuine Pāṇḍyas moving to Teṅkaśi, refers, obviously, to the installation of the pseudo-Pāṇḍyan princes Mavāli Vāṇādhirāyas at Madhurā by the Vijayanagar generals and the genuine Pāṇḍyas entrenching themselves the Tenkāśi-Tirunelveli region.

Epigraphical records corroborating the exploits of the two brothers against the Cera country and the war of conquest mentioned in ***PK*** are, as yet, not available. Possibly, future discoveries might corroborate them.

7. PROBABLE END OF THE POEM

As stated earlier, the present manuscript of the poem breaks off abruptly in the middle of verse 38 of canto **12**. And, no other

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1. *Cf.* the words, *'svasrīyam' āsya vara-Sundara-Pāṇḍya-devam* (*PK*, **8**. 42).

2. *Cf.* the passage :

atha bhuvam Abhirāma-vīra-pāṇḍyo
dharaṇibhṛto'sya śaśāsa 'bhāgineyaḥ' / (8. 39)

manuscript of the work is known to exist.[1] Under the circumstances and in full cognisance of the subject and the title given to the work by its author, two probable endings to the work might be postulated :

(i) The work could have contained just a few more verses and ended with the present canto Twelve, with the return of king Campaka Parākrama from his victorious tour of the north. This would mean that his victory over Kerala (*PK*, **12**. 1-20) would signify the '*Udaya*' intended by the poet. Such an end would also justify the elaborate treatment that the poet gives to Campaka Parākrama, extending over two cantos.

(ii) Another probability would be that the poet wanted the work to portray the '*Udaya*' of the Pāṇḍyas at the complete extermination of the authority over them by the Kerala kings, which was achieved by *Vīra-veṇbā-mālai* Parākrama Kulaśekhara in 1547. This would mean that the work contained a few more cantos towards describing the later events. In tune with the author's treatment of the narrative, there could be a gap over the period 1508 to 1533, when a large portion of the Pāṇḍya country was under the control of Kerala, but the treatment from then on would be elaborate. The campaigns of Kulaśekhara *alias* Śrīvallabha (1533-45) who gained the initial victories with the help of the Vijayanagar king Acyutarāya, and the more substantial victories of *Vīra-veṇbā-mālai* Parākrama Kulaśekhara would claim great detail. The treatment would also be highly poetic, with the induction of a few characters, perhaps not recorded in history, and end with the final overthrow, in 1547, of Kerala authority and the assumption of Parākrama Kulaśekhara of the title *Tirunelveli Perumāḷ* and *Vīra-veṇbā-mālai*.

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1. Apart from searching in vain the sources available to the present editor, including a large number of catalogues of manuscripts, the matter was referred to the Department of New Catalogus Catalogorum of Sanskrit Works and Authors, University of Madras, who informed that they had no information of any other manuscript of *PK*.

A third possibility, *viz.*, that the author stopped composing the work any further, has to be ruled out for the following reasons : (a) Though the present manuscript is the only one available, it is not its archetype or author's own copy, but only a secondary copy, as would be apparent from post-colophonic statements to the present work as also to other works contained in the codex to the effect that it was copied by a scribe named Nāganātha Śarmā who hailed from Āta-grāma (see above p. viii). (b) The author, presumably, a devoted protégé of the Pāṇḍyan court, who was set to describe the 'resurgence' of the race, cannot normally be expected to stop short of his goal. (c) Again, when a poet composes a verse, it is unlikely that he would not complete the verse which he had commenced, which is the case in the last available verse of the manuscript, *viz.* 12. 38. The only possibility for the present manuscript being incomplete is that the original from which the copy now available had been prepared was incomplete with the result that this copy is also incomplete.

8. PK AND PANDYAN GENEALOGIES

On the background of the verifiable historicity, from inscriptions, of the Pāṇḍyan kings depicted in the *PK*, except for the legendary kings in the beginning, their possible relation with the genealogies found in other literature on Madhurā and the Pāṇḍyas might be examined. It has been stated earlier (pp. xlii-iii) that the Tamil Saṅgam classics contain stray eulogical verses on about twenty Pāṇḍyan princes. Here, again, *Maturaikkāñci*, a long poem in about 800 lines in *Pattuppāṭṭu*, and other works like *Paripāṭal* refer to the city of Madhurā and also the Pāṇḍyas who ruled from there. However, there is little in common between them and the *PK* on the historical side.

In the wake of the alleged divine origin and religious

importance of the city of Madhurā,[1] several legendary anecdotes have come to be weaved centering on Śiva, the tutelary deity of the city and His devotees, the Pāṇḍyas, who ruled the land. Some of the these legends have been referred to in the *Śilappatikāram*, and other early texts. The well-known Velvikkuḍi grant of the early Pāṇḍya king Parāntaka Neḍuñjeḍayan (*c.* A. D. 765-815)[2] and the Dalavāy Agrahāram plates of Varatuṅga Pāṇḍya, dated in A. D. 1582 etc.[3] also refer to some of these legends. However, serious efforts to collect, edit and present these legends, in some order, have, obviously, been made much later.[4] Among the Sanskrit works produced in this strain are : *Sārasamuccaya, Hālāsya-māhātmya* attributed to the *Śaṅkara-saṁhitā* of the South Indian version of *Skandapurāṇa*, *Nīpavana-māhātmya*, *Sundarapāṇḍyam*, *Aṣṭamīpra-dakṣiṇa-māhātmya* and *Śivalīlārṇava* of Nīlakaṇṭha Dīkṣita,[5] of which

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1. The earliest inscriptional reference to Madhurā occurs as 'Mattirai' in a Brāhmi inscription, dated in the 2nd cent. B. C., in the Alagar Temple. See T. V. Mahalingam, *Early South Indian palaeography*, Madras, 1967, p. 241.

2. *ARE*, 1908, p. 62,

3. Ed., *TAS* 1 (1910-13) 117-46.

4. A. V. Jayachandran surmises that the move to consolidate these legends, which seemed to confer on the Pāṇḍyas a divine lineage, came in the thirteenth century, in the wake of the emergence of the (Imperial) Pāṇḍyas from the time of Kulaśekhara I (1190-1221). He also suggests that the Kulaśekhara Pāṇḍya of the *Tiruviḷaiyāḍal Purāṇa* who is said to have built the Madhurā city and temple could have been fashioned out of the Kulaśekhara I of 1190. *Cf.* his paper, 'Thiruvilayadal Puranam—A socio-cultural historic document', *Homage to a Historian : A festschrift*, (Prof. N. Subrahmanian Feli. Vol.), Madurai, 1976, pp. 141-48, see esp., p. 144.

5. Ed. T. K. Balasubrahmanyam, Srirangam, 1911, (Vani Vilas Series, No. 18).

Tamil redactions are available on the first four : *Tiruvālavāyuḍayār Tiruviḷaiyāḍal Purāṇam* by Perumparṟappuliyūr Nambi of Vēmpattūr (1227 A.D.),[1] being a redaction of *Sārasamuccaya* ; *Tiruviḷaiyāḍal Purāṇa* of Parañjoti Munivar (A.D. 1650),[2] being a redaction of *Hālāsyamāhātmya* ; *Kadambavana Purāṇam* of Vīmanātha Paṇḍitar,[3] being a version of *Nīpavanamāhātmya*, *Sundarapāṇḍyam* by a Toṇḍamaṇḍalam poet Anadāri who lived in Vāvarpaṭṭi, in 1563 A.D. ;[4] and *Aṣṭamīpratakṣiṇa-mānmyam* by Ramaswamy Pillai.[5] Two long lists of seventyfour and fortyone Pāṇḍyan kings derived from these sources have been prepared by Nelson in his *Manual of Madura District*, Part III, pp. 1-55.[6] A comparison of

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1. Ed. U. V. Swaminatha Aiyar, Madras, 1906 ; 2nd edn., 1927. For an analysis of the work, pointing to the 64 divine sports of Śiva described therein, see T. G. Aravamuthan, 'The Madurai chronicles and the Tamil academies', *J of Or. Research*, Madras, 5 (1931) 108-24, 196-214. The *Purāṇa* calls itself a translation (from Sanskrit), *vide* stanza 23 of the Invocation.

2. Ed. E. Ratnavelu Mudaliyar, Madras, 1937 ; Ed. with Notes by T. Paṭṭuswāmi Ōduvār, Madras, 1951. Parañjoti states towards the beginning of the work (verses 25 and 31 of the Introductory portion) that he 'redacted the great Sanskrit original, in pursuance of the request of elders' and 'dedicated it before Cokkeśa', the presiding deity of Madhurā. Aravamuthan has provided in his paper cited above (fn. 1) a comparative analysis of the two *Tiruviḷaiyāḍal Purāṇas* and has also given a list of the Pāṇḍyan princes mentioned therein. A rendering of the original Sanskrit into Malayalam has been done by Chāttukkuṭṭi Mannāḍiyār, 2nd edn., Kodungalloor, 1973.

3. Ed. U. V. Swaminatha Aiyar, on pp. 259-69 of his edition of *Tiruvālavāyuḍayār Tiruviḷaiyāḍal Purāṇa*, Madras, 1906.

4. Ed. T. Chandrasekharan, Madras, 1955.

5. Ed. Kalaiyarkoil, 1954.

6. These lists have been reproduced by Robert Sewell in his *A sketch of the dynasties of Southern India*, 1883, *Rep.* Cosmo

these lists with the numerous Pāṇḍya epigraphs have shown that then ames of kings and their chronology found in these lists are entirely fictitious and concoted for religious and legendary purposes. The geneaology of kings depicted in the *PK* do not bear any correspondence to these lists, either in their names or in their chronology. The author of *PK* should have had his own sources in the matter, of which we are not now aware.

9. MAṆḌALAKAVI, THE AUTHOR

All that is known about the author Maṇḍala-kavi is from the cryptic statement in the colophons to the several cantos, which read '*iti Kuṇḍina-kula-maṇḍanasya Maṇḍala-kavīśvarasya kṛtau Pāṇḍya-kulodaye ... sargaḥ.*" Thus, we learn that his name was Maṇḍala, that he considered himself a *kavīśvara*, a consummate poet, which he really is, and that he belonged to the Kuṇḍina-kula or Kauṇḍinya-gotra. No other work of this poet has been identified, nor any other poet of this name known in Sanskrit literature.[1] In view of the feeling bordering on adoration that the poet evinces in the depiction of the Pāṇḍyan monarchy, it might be presumed that he was an admirer if not a portégé of the liberal Pāṇḍyan kings who ruled from Teṅkāśi and Tirunelveli, and in view of the title of the poem and its projected finale, it may be presumed that he lived in the 16th century A.D.

Publications, Delhi, 1975, Sn. on 'Pāṇḍyans', pp. 73-85 ; see esp., pp. 74-80. For comparative lists of Pāṇḍyan kings from indigenous sources, see also Walter Elliot, *Coins of South India*, 1886, *Rep.* Indological Bk. House, Varanasi, pp. 128-33 ; W. Taylor, *Oriental historical manuscripts, in the Tamil language*, 1835, i. 53-192, preceded by a summary of the 64 divine sports of Śiva, according to Parañjoti.

1. A reference to the New Catalogus Catalogorum Deptt. of the Madras University has elicited the above reply.

10. ACKNOWLEDGEMENTS

There seems to be something out of the ordinary in the discovery and publication of the present work. Its only manuscript had been discovered in the far south of India by one hailing from that region, *viz.*, the late Pt. R. A. Sastry, the well-known manuscript collecter, but placed by him in a repository in the far north of the land, in Lahore. It rested there untouched for more than fifty years, to be rediscovered, again, by one who hailed from the extreme south of India, to wit the present editor, and to be placed by him before scholars in an ornate form. To be sure, students of Sanskrit and of South Indian history would be grateful to the late Pt. R. A. Sastry for the part he played in discovering and safe-keeping the only manuscript of the work from possible oblivion.

In the work of editing, translating and presenting the work, appropriately, I have received unstinted cooperation and advice from several scholar friends, from among whom special mention has to be made of Shri S. Bhaskaran Nair, Ag. Director, and Pt. Vrajanandan Mishra, former Lecturer of the V.V.B.I.S.&I.S. Hoshiarpur, Shri N. Sethuraman of Kumbakonam, an active amateur researcher whose investigations have revealed many hitherto unknown facts in the history of the Cola and Pāṇḍya rulers of South India, and Prof. V.S.V. Guruswami Sastri, former Principal of the Sanskrit College, Trivandrum. Dr. Trilochan Singh, Dr. S. D. Parashar, Sh. Indra Dutt Uniyal, Sh. Ghanshyam Nautiyal and Shri Dharmanand Sharma of the V. V. B. I. S. & I. S., Hoshiarpur, had been helpful in checking references and Dr. C. Margabandhu, Superintending Archaeologist, Delhi Circle, New Delhi, and Shri K. Ramakrishnan, Chairman, Deptt. of South Indian Languages, Panjab University, Chandigarh, in procuring certain books for reference. I am extremely thankful to all these friends for the help they have rendered towards the production of this volume. The credit for the neat printing and elegant get-up of this publication goes to the workers of the V.V.R.I. Press, Hoshiarpur.

It is now my devout privilege to dedicate this volume to Goddess Mīnākṣī and Lord Sundareśvara, the presiding deities of the holy city of Madhurā in South India, around which have swung the fortunes of the Pāṇḍyan rulers described in the *Pāṇḍyakulodaya*.

K. V. SARMA

Vishveshvaranand Inst.,
Hoshiarpur (Pb.),
Dec. 22, 1980

मण्डलकविप्रणीतं

पाण्ड्यकुलोदयम्

मण्डलकविप्रणीतं

पाण्ड्यकुलोदयम्

नाम

महाकाव्यम्

अथ प्रथमः सर्गः

[1]जीयाद् दन्तिमुखो यस्मिञ् जेतरि त्रिदशद्रुहाम् ।
उदलासि धृतामोदैरुभयैर्दानवारिभिः ॥ १ ॥

तं प्रणौमि वदनानि शङ्करे
यस्य लालयति पञ्चभिर्मुखैः ।
[2]एकमाकलितशोकमम्बिका
पर्यजिघ्रदतिसम्भ्रमान्मुखम् ॥ २ ॥

शुभं तुषाराद्रिभुवो विधत्ता-
मालम्बमानोरसि हारवल्ली ।
परिस्फुरद्रोमलताफणिन्या
प्रसूयमानाऽण्डपरम्परेव ॥ ३ ॥

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1. The edition is based on the only known ms. of the work, *viz.*, Vishvesvaranand Library, No. 5966.

2. The ms. omits ए

विज्ञानमुद्रा वृषकेतनस्य
[1]विद्रावयेद् वो विपदां विलासान् ।
अज्ञानशल्योद्धरणप्रवीण-
सन्दंशसन्देशकरी मुनीनाम् ॥ ४ ॥

अस्त्युत्तमाङ्गाभरणं पुरारे-
रदक्षिणं नेत्रमधोक्षजस्य ।
आयुष्यवैद्यस्त्रिदिवास्पदाना-
मम्भोनिधेरन्वयतन्तुरिन्दुः ॥ ५ ॥

वियन्नदीवीचिघटावतीर्णं
विशङ्कमानो बिस[2]भङ्गमेव ।
वतंसितं यं मदनान्तकेन
मतङ्गजास्यो वलतेऽपहर्तुम् ॥ ६ ॥

अम्भोनिधेरम्भसि बिम्बितं यम्
आकाशदेशादमलप्रकाशम् ।
आदर्शमाशङ्क्य भुजङ्गकन्याः
पश्यन्ति गात्राणि परिष्कृतानि ॥ ७ ॥

यस्य प्रशस्यस्मरविभ्रमाया
निशाङ्गनाया निकटे चरन्त्याः ।
अनुक्षणं बिम्बितमङ्गमङ्कम्
अतद्विदो हन्त ! समामनन्ति ॥ ८ ॥

अस्यात्मजोऽभूदमलप्रकाशः
बुधाभिधानो भुवनैकवीरः ।
मूर्तिर्यदीया स्मरमूर्च्छिताना-
मार्तिच्छिदामप्सरसामतानीत् ॥ ९ ॥

1. वि omitted in ms.
2. The ms, reads मानोलिस

पुरूरवास्तस्य बुधस्य पुत्रो
बभूव बाहाधरणीधरेण ।
प्रत्यर्थिसेनाम्बुनिधीन् प्रमथ्य
जयश्रियं यो जनयाञ्चकार ॥ १० ॥

ऊरुप्रदेशादुदयं प्रपन्ना-
मम्भोजनाभेरमरानताङ्गीम् ।
यः केशिनं संयति यातुधानं
निर्जित्य लेभे निबिडावलेपम् ।। ११ ॥

पुरन्दरक्षोणिरुहां पुरस्ताद्
विश्राणनं यस्य वियत्तरुण्यः ।
आख्याय लज्जावनतेष्वयत्ना-
दत्युच्चशृङ्गेष्वहरन् प्रसूनम् ॥ १२ ॥

तस्यायुरासीत् तपनप्रताप-
स्तनूभवस्तारकराजकीर्तिः ।
यस्योपगूढापि[1] भुजेन गाढ-
मकण्टकाऽभूदखिला धरित्री ॥ १३ ॥

यशःप्रसूनेषु नवेषु यस्य
समाश्रयन् सुश्रवणोपकण्ठम् ।
मन्दारगुच्छेषु वतंसितेषु
मन्दादरो माघवतोऽवरोधः ॥ १४ ॥

नराधिनाथो नहुषोऽजनिष्ट
तस्माद्धरित्रीरमणावतंसात् ।
अवेक्षमाणस्त्रिदशाननाथा-
नशिश्रियद् यस्त्रिदिवाधिपत्यम् ॥ १५ ॥

1. The ms. has a gap for पि and भु following.

ययातिरस्मादजनिष्ट यस्य
यशःपयोधौ परिजृम्भमाणे ।
मीनः कुलीरो मकरो विशङ्कं
व्यधत्त मध्येगगनं विहारम् ॥ १६ ॥

तदन्वयेऽजायत सार्वभौमः
पाण्डाभिधानः प्रथमानमानः ।
यद्वंसमत्यंसलमाश्रयन्ती
मही विसस्मार महीधराणाम् ॥ १७ ॥

यस्य प्रशस्यानि वचांसि शृण्व-
न्नुद्गीयमानान्युरगाङ्गनाभिः ।
आनन्दबाष्पं निजमन्तरायम्
अमन्यताक्षिश्रवसामधीशः ॥ १८ ॥

सुजातकीर्तेस्तुलितस्य तस्य
मरुत्वदुर्वीबृहमण्डलेन ।
आसीदवन्या वलयेऽवतारः
विशुद्धविश्राणनवैभवेन ॥ १९ ॥

विभिन्नवेतण्डशिरोविमुक्त-
मुक्ताफलैर्याच्छु[रिता][1] व्यराजत् ।
पलायनोद्युक्तपरावलोक-
परिस्फुरद्वासलसद्रदेव ॥ २० ॥

महीमहेन्द्रो मणलूरसंज्ञम्
अयं व्यतानीत् पुरमात्मवासम् ।
यत्सौधनीलोत्पलकान्तिभङ्गया
शैवालिनी वेलति सिद्धगङ्गा ॥ २१ ॥

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1. The ms. has a gap for रिता

आन्दोलिता नन्दनगन्धवाहै-
मन्दोदयैर्यन्मणिमन्दिरेषु ।
ध्वजा विवस्वत्तुरगश्रमाम्भः-
सम्भारमुज्जासयितुं क्षमन्ते ॥ २२ ॥

तस्मिन् महीं शासति सार्वभौमे
पुरन्दरः कन्दलितानुतापः ।
वृत्रस्य हत्या विहिता मयेति
दिदृक्षमाणोऽजनि तीर्थसार्थम् ॥ २३ ॥

महर्षयोऽस्मै वलशासनाय
दिदृक्षवे तीर्थकदम्बकानि ।
समस्तपापाद्य[1]पनोदनेषु
न्यवेदयन्नीपवनं समर्थम् ॥ २४ ॥

ततो वचस्तापसपुङ्गवानां
निशम्य निर्निद्रकुतूहलोऽसौ[2] ।
मृगेषु चित्रं मृगयापदेशात्
करम्बितं प्राप वनं कदम्बम् ॥ २५ ॥

मरन्दनिष्यन्दतरङ्गिणीषु
प्रसूनधूलीपरिधूसराणि ।
पदानि निर्णिज्य यदन्तरेषु
चरन्ति विद्याधरराजकन्याः ॥ २६ ॥

पयोधराणां पटलानि यत्र
तुङ्गानि शृङ्गाणि वनस्पतीनाम् ।
प्रफुल्लपुष्पाण्यभितो भ्रमन्ति
मधुव्रतानामिव मण्डलानि ॥ २७ ॥

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1. The ms. omits द्य
2. Gap in ms.; it reads हल-gap-सौ

विकीर्णहारच्युतमौक्तिकानि
[1]विस्रस्तशुष्यद्वनमल्लिकानि ।
व्याकुर्वते यत्र लतागृहाणि
मनोजकेलीं वनदेवतानाम् ।। २८ ।।

विभान्ति यस्मिन् मृगराजभिन्न-
करीन्द्रकुम्भच्युतमौक्तिकानि ।
उत्सृत्युदग्रानिललोलसाल-
विघट्टनेनेव वियच्च्युतानि ।। २९ ।।

फलभ्रमेण द्रुमशाखिकासु
प्रचण्डवेतण्डकराञ्चलेन ।
आलम्बितं बिम्बमवेक्ष्य चान्द्रं
जाता जनानामुपरागशङ्का ।। ३० ।।

वलद्विषन्मञ्जुलचञ्चरीक-
कदम्बसंबाधलतावितानम् ।
वनं घनं प्राप्य तदन्तराले
विलोकयामास सरो विशालम् ।। ३१ ।।

आन्दोलितानामनिलाङ्कुरेण
छायाकदम्बं तटपादपानाम् ।
यत्राभितो वीचिधनुःपृषत्कै-
र्विद्धं भ्रमत्पापमिव व्यलोकि ।। ३२ ।।

विभाति यस्मिन् विपिनद्रुमाणां
कदम्बमुद्यत्प्रतिबिम्बमग्नः ।
चण्डद्युतेः शार्वरमन्धकारं
भयाद्विवासावितवारिदुर्गम् ।। ३३ ।।

1. The ms. reads विस्तस्त

जगज्जिगीषोः शफरध्वजस्य
शरौघसम्पादनशालिकाभिः ।
मनस्विनीमानविषावतार-
मन्दानिलान्दोलितपिञ्छिकाभिः ॥ ३४ ॥

प्रफुल्लशौर्यस्मरभिल्लनद्ध-
मनःकुरङ्ग[1]ग्रहवागुराभिः ।
आसेचनं लोचनयोरकारि
यदीयरोधोनववल्लरीभिः ॥ ३५ ॥

आवर्तपात्रभ्रमितप्रफुल्ल-
कल्हारदीपस्तबकेन येन ।
निर्वर्त्यते काननदेवतानां
नीराजनं तुङ्गतरङ्गहस्तैः ॥ ३६ ॥

लिङ्गं समुत्तुङ्गमनङ्गहन्तु-
रमुष्य हृष्यन् सविधे ददर्श ।
पुरा दृगम्भोजसभाजनेन
सुरद्रुहे दत्तविशुद्धचक्रम् ॥ ३७ ॥

क्रीडासरोजं गिरिसम्भवाया-
श्चूडाप्रसूनं सुरमण्डलानाम् ।
पदं विपत्तेरपदं बिडौजा
भक्त्या महत्या प्रणनाम शम्भोः ॥ ३८ ॥

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1. The ms. reads कु-gap-ग

"प्रशस्यमस्य[1] स्मरघस्मरस्य
निष्पाद्यतां पुष्पकमद्य सद्यः" ।
पुरन्दरे प्रौढमिति ब्रुवाणे
त्वष्टा "मयोत्पादित"मित्यवोचत् ॥ ३९ ॥

विमानमानाययति स्म नाकात्
त्वष्टा विकृष्टद्द्विपमण्डलेन ।
अध्वश्रमाम्भःकणिकायमान-
प्रत्युप्तमुक्ताफलमण्डलीकम् ॥ ४० ॥

विमानमुद्यद्दिनकृत्समान-
मानायितं नाकपतेर्निदेशात् ।
प्रकल्पयामास महेन्द्रशिल्पी
निवेशनं नीपवनेश्वरस्य ॥ ४१ ॥

जाम्बूनदाम्भोजविजृम्भमाण-
धूलीमधूलीभरसौभरेण ।
कैङ्कर्यधुर्येव यदीयशृङ्गं
शृङ्गारयत्यन्वहमभ्रगङ्गा ॥ ४२ ॥

यदङ्कणे[2] शङ्करकिङ्करीणा-
मवेक्ष्य शोभामलकाटवीनाम् ।
ह्रिया गवाक्षोद्गतसूपलक्षात्
पलायमाना जलदा भवन्ति ॥ ४३ ॥

वियत्समुल्लङ्घनजाङ्घिकेन
यदीयशृङ्गेण विलेखनेन ।
मिलत्किणं शीतमयूखबिम्बम्
अतद्विदश्चिह्नवदामनन्ति ॥ ४४ ॥

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1. मस्य is repeated in the ms..
2. The ms. reads यदङ्कणे

आकाशकल्लोलवतीसकाश-
ध्याकोशकाशस्तबकायमानाः ।
संक्रान्तवर्णान्तरधातृसौध-
परम्परा सान्द्रसुधायमाना ॥ ४५ ॥

वाणीपयोदप्रतिमल्लवेणी[1]-
मल्लीमतल्लीकलिकायमाना ।
यदञ्चलव्यञ्जितमञ्जुमुक्ता
महच्छटा भाति विजृम्भमाणा ॥ ४६ ॥

ध्वजाः सुजाता विलसन्ति यस्मि-
न्नान्दोलिता मारुतकन्दलेन ।
सरोजिनीबान्धवसैन्धवानां
श्रमापनोदव्यजनायमानाः ॥ ४७ ॥

आर्यां सपर्यामभिषेकपूर्वं
चिकीर्षुणा शीतमयूखमौलेः ।
वतंसितं हंसकदम्बकेन
सरो जगाहे वलशासनेन ॥ ४८ ॥

निमज्जनोन्मज्जनशीर्यमाण-
शिरोरुहा तेन सशैवलानि ।
सस्नौ जलान्याकलयन् शचीशः
जपन् पवित्राण्यघमर्षणानि ॥ ४९ ॥

अथार्घ्यमम्भोरुहबान्धवाय
समर्प्य शक्रः सलिलादुदस्थात् ।
कान्त्या दृशां कन्दलयंस्तटेऽपि
कनन्ति नीलोत्पलकाननानि ॥ ५० ॥

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1. The ms. reads प्रतमल्लवेणी

शृङ्गारितान् शीकरकोरकेण
कचान् धुनानः करपल्लवेन ।
नेत्रेण निर्मोकनिभप्रभेण
संवेष्टयामास शिरः शचीशः ।। ५१ ।।

सरोवरस्य प्रतिपद्य हृद्यम्
अभ्यर्णमर्णः प्लवमानहंसम् ।
म [नोगतं][1] वाक्पतिचोदितेन
न निर्ममे[2] कर्म पुरन्दरेण ।। ५२ ।।

तरङ्गडोलातरलैर्मरालै-
रलंकृतायामपि दीर्घिकायाम् ।
अन्तर्हितैरम्बुरुहैरभावि
मायामहिम्ना मदनान्तकस्य ।। ५३ ।।

वल्लीमतल्ली[3]वलमानभृङ्गी-
सङ्गीतभङ्गीमुखरीकृतेऽपि ।
वने घने मारभिदो निदेशात्
प्रसूनवार्ताऽपि पराकृताऽभूत् ।। ५४ ।।

अथेशपादार्चनतत्परेण
वनेषु शैलेषु सरोवरेषु ।
समन्ततः सञ्चरता न किञ्चि-
दलोकि पुष्पं वलशासनेन ।। ५५ ।।

"वृत्रच्छिदापातकवैभवं वा
मायाऽनपाया किमु मन्मथारेः ।
मतिप्रमोषः किमिदं ममे"ति
दिवस्पतिर्दीनमना बभूव ।। ५६ ।।

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1. The ms. reads only म···वा
2. The ms. reads निर्मके
3. Ms. reading वतल्ली

वैयाकुलीमस्य विलोकमानः
सरोवरे तत्र शशाङ्कमौलिः ।
विजृम्भयामास विकस्वराणि
जाम्बूनदाम्भोजकदम्बकानि ।। ५७ ।।

हरिस्ततो हाटकपङ्कजानि
विलूय विश्वोत्तर[1]सौरभाणि ।
सौरादिचण्डान्तमनुक्रमेण
ततान पूजां तरुणेन्दुमौलेः ।। ५८ ।।

विजित्य [मीनाङ्कितकेतनस्य][1]
वपुर्महिम्नेव मनोभवस्य
मनोभिरामं नयनायुधस्य
पुरन्दरः सुन्दर इत्यकार्षीत् ।। ५९ ।।

विमानदानेन सपर्यया च
समीक्ष्य पापं प्रतिपन्नलोपम् ।
ऐश्वर्यमुच्चैरविनश्वरं च
हर्षप्रकर्षं हरिरालम्बे ।। ६० ।।

असिविशसितदक्षकण्ठ[2]क्षरद्रक्तकल्लोलिनी-
कृतविहरणभूतवेतालजाताभिजातस्तुते ! ।
त्रिशिखशिखरसक्तमुक्ताभरानक्षरावेदितत्र
त्रिजगदहितदन्तिदैतेयधौरेयकुम्भक्षते ! ।। ६१ ।।

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1. Gap indicated in the ms. It reads विजित्य मीनव-gap.
2. The ms. reads कर्ण

यदि पृथगियमेतया विप्रयोगः कदाऽप्यापते-
दिति धरवरकन्यया धन्ययैकीकृताङ्ग[1] प्रभो ! ।
मदनमथन शर्व शम्भो कदम्बाटवीनायक !
त्रिपुरदराहृ[2] पुष्पकमभङ्गुरकेतुमालम् ।। ६२ ।।

।। इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्ड्यकुलोदये
प्रथमः सर्गः ।।[3]

1. The ms. reads कृताभङ्गुराङ्ग

2. The ms. reads दराहृह्य

3. A post-colophonic statements adds : श्री-कान्तिमती-सहित-श्री-शालिवाटीश्वराभ्यां नमः ।

अथ द्वितीयः सर्गः

अथ मन्मथशासनार्चना-
बतुलादाकलयन् हरिः श्रियम् ।
अधिरुह्य निजं मतङ्गजं
प्रतिपेदे नगरीं गरीयसीम् ॥ १ ॥

पुरुहूतमुपस्थितं पुरी
पवनाकम्पितया पताकया ।
भुजयेव समाजुहाव सा
प्लुततत्संहितकिङ्किणीस्वरा ॥ २ ॥

समुद[ञ्चित][1]सात्त्विकक्षरत्-
सलिलोन्मीलितसेकसम्पदम् ।
दरगुम्फितहारसम्पतत्-
पृथुमुक्ताफलजालशालिनीम् ॥ ३ ॥

नखरक्षिततन्तुसन्तत-
स्तनजाम्बूनदकुम्भशोभिनीम् ।
अभिजातदृ[2]गंशुकन्दली-
कलितेन्दीवरदामतोरणाम् ॥ ४ ॥

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1. The ms. has a gap here; it reads : समुदञ्च-gap--सा
2. Gap in ms. for दृ

हरिमीक्षितुमभ्रसुभ्रुवो
विदधाना विपणि विनिर्ययुः ।
अमृतांशुसखं मुखं, घनं
जघनं, शैलरुचौ कुचौ तथा ॥ ५ ॥

करमर्मरुहत्रपाकरं
कलयन्नेष जहर्ष सुभ्रुवाम् ।
स्मरवागुरिकप्रसारिता-
ममरीणामवलोकवागुराम् ॥ ६ ॥

अतिलङ्घ्य कथञ्चिदग्रणी-
रमराणामविशन् निवेशनम् ।
सुरवारचकोरलोचना-
विधृतारात्रिकपात्रमेदुराम् ॥ ७ ॥

जयशङ्खमृदङ्गकाहली-
निनदानादितकेलिकेकरीम् ।
अवलम्बितपुष्पनिष्पतन्-
मधुकल्लोलविलोलषट्पदाम् ॥ ८ ॥

प्रतिपद्य सभां प्रथीयसीं
मणिपीठं भजति स्म वासवः ।
अकरोन्निकरो दिवौकसां
प्रणतस्तत्पदपद्मपादुकाम् ॥ ९ ॥

[1]अकृताकलितागरुद्रवै-
रलिनीभिर्मलिनीकृतामिव ।
हरिरङ्घ्रिसरोरुहानता-
ननुजग्राह दिवौकसो दृशा ॥ १० ॥

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1. The ms. reading is अकत

कनदंशुमदंशुकन्दल-
स्मयमानाम्बुरुहोपमानया ।
अथ हारमुदारचन्द्रिका-
तरलीभूतचकोरसंसदम् ॥ ११ ॥

वरुणो व्यतरद् वलद्रुहे
मथनेऽप्यप्रतिपादितं पुरा ।
वलयं वलशासिने ददौ
निलयं निस्तुलरत्नसम्पदाम् ॥ १२ ॥

शिखरी मुखरीकृताङ्गणो
दिनकृत्स्यन्दनचक्रचङ्क्रमैः ।
प्रतिपद्य मुनिः प्रकोपनो
हरये हाटकपङ्कजं ददौ ॥ १३ ॥

अभिनद्धमनङ्गशासिना
जटया चारु तटित्कडालया ।
अवलोक्य वितीर्णमम्बुजं
तपता वृत्रजिते समर्पितम् ॥ १४ ॥

परिहासवचः परस्परं
मणिसानोर्वरुणस्य चाभवत् ।
अधिपाणि सरोजमर्पितं
मुनिराडेनमुवाच वासवम्[1] ॥ १५ ॥

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1. The ms. reads : मुनिराजेनमवाच वासव ।

"मदनारि[1]कपर्दमर्दना-
दवकीर्णच्छदमस्त[केसरम्][2] ।
मरुतामभिनन्मतङ्गजो
मघवत्पाणिसरोजपातितम् ॥ १६ ॥

चरणेन सरोजमाहवे
मकुटं निर्जरविद्विषामिव ।
उपदीकृतमुत्पलं] मह-
न्मकुटे यद्भवता न मानितम् ।
मघवन् ! मकुटप्रभेदको
भवतः पाण्ड्यपतिर्भविष्यति ॥ १७ ॥

हसतोरसतोरवेक्ष्य माम्
अमरक्षोणिभृदम्बुनाथयोः ।
अनयोर्घनयोः स्मयश्रिया
भविता पाण्ड्यनृपात् पराभ[वः][3] ॥ १८ ॥

अरविन्दममन्दमङ्घ्रिणा
मथितं यन्मदहस्तिनाऽमुना ।
तदयं त्रिदिवात्परिच्युतो
धरणौ क्षुद्रगजो भविष्यति" ॥ १९ ॥

इति शक्रममुष्य वारणं
वरुणं मेरुमपि प्रकोप[नः][4] ।
[अ][5]शपन्मुनिरम्बरौकसा-
मतिघोरं परिजृम्भयन् भयम् ॥ २० ॥

1. The ms. reads actually मदवारि
2. The ms. reads के रसम् for केसरम्
3. व: broken away in ms.
4. न: broken away in ms.
5. अ absent in ms.

"द्विप! नीपवनास्पदं भवं
भज, शापं क्षपयेदयं तव"।
इति शक्रगिराऽमुप्रियः
सहसा गाढमवाप [तद्व][1]नम् ॥ २१ ॥

अरविन्दमरन्दशीकर-
प्रकराम्रेडितवीचिराजितम् ।
अभिगम्य हरित्करी सरः
सविधे तत्र ददर्श शङ्करम् ॥ २२ ॥

नवनीपवनीपतत्[सुमो][2]-
मकरन्दस्नपिताङ्घ्रिपङ्कजम् ।
स्मरघस्मरमर्चयन्नयं
[3][सह]सा शापविमोचमासदत् ॥ २३ ॥

वलजिच्च महेश्वरार्चनं
विदधे शापविलोपवाञ्छया ।
रजनीषु कदम्बभूरुहां
निकुरुम्बेन करम्बिते वने ॥ २४ ॥

अथ कश्चिदधीश्वरो विशां
प्रतिपेदे द्रविणाशया भ्रमन् ।
प्रविवेश वनं परिष्कृतं
परितो नीपवनीरुहां भरैः ॥ २५ ॥

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1. Break in ms. प-break-नम्
2. Unindicated omission in ms. suitably filled.
3. Broken letters added.

भगवानथ पद्मबान्धवः
प्रतिपेदे प्रथमेतराचलम् ।
अतिलोहितमङ्गमुद्वहन्
अनुषङ्गादिव गैरिकार्चिषाम् ॥ २६ ॥

गगनाङ्गणचङ्क्रमश्रमं
शमयिष्यन्निव चण्डदीधितिः ।
चरमाचलसानुमण्डलान्-
निपपाताम्भसि निम्नगापतेः ॥ २७ ॥

वियदञ्चलतो विभावसौ
पतिते पश्चिमसागराम्भसि ।
प्रसृतैरिव पावकध्वजै-
स्तिमिरैर्दिग्वलयं तिरोहितम् ॥ २८ ॥

दिननायकदीपतापिताज्-
जगदण्डान्मणिभाण्डतो मषी ।
पतितेव तमःपरम्परा
परितस्तार पयोधिमेखलाम् ॥ २९ ॥

परलोकविलोकनाशया
भगवत्यम्बुजबान्धवे गते ।
अभवन्नवकुण्ठिताननाः-
स्तिमिरा नीलपटैर्दिगङ्गनाः ॥ ३० ॥

निरगामि विहाय नीरजं
निकुरम्बैरलिनां ससम्भ्रमम् ।
दिवसान्तनितान्तसङ्कुचद्-
दलसम्पीडितपक्ष्मसम्पुटम् ॥ ३१ ॥

अनुगन्तुमधीशमब्जिनी-
पटलीर्वर्धितपावकत्विषा ।
वियदम्बुधिविद्रुमश्रिया
चरमाशा विरराज सन्ध्यया ॥ ३२ ॥

गलितं वदनादजानता
बिसमालोकयता प्रियामुखम् ।
रजनीसमयासहिष्णुना
पतताऽऽक्रन्दि सबाष्पगद्गदम् ॥ ३३ ॥

भरखिन्नहरिद्गजव्रज-
प्रचलत्पुष्पकरीरवैरिव ।
स्मरसङ्गरविश्लथामरी-
कबरीकल्पककोरकैरिव ॥ ३४ ॥

रमणीयतमःकलिन्दजा-
लहरीजृम्भितबुद्बुदैरिव ।
उडुभिर्निबिडीकृतं नभो
नयनानन्दममन्दमादधे ॥ ३५ ॥

अरुणं हरिणाङ्कमण्डलं
प्रतिपेदे गगनं पयोनिधेः ।
तिमिराक्षसघातकाङ्क्षिणा
हरिणा चक्रमिवाकुलीकृतम् ॥ ३६ ॥

परितो जगदण्डमण्डप-
प्रचलद्ध्वान्तपिशाचमण्डलम् ।
अमृतद्युतिरंशुभस्मना
सहसोत्सारयितुं प्रचक्रमे ॥ ३७ ॥

प्रथमाचलशेखरात् पतद्-
द्विजराजद्विपपादपातितम् ।
गगनाद् गहनादवापतत्
सकलध्वान्ततमाल[वृन्द]कम्[1] ॥ ३८ ॥

हरिणाङ्कुरथाङ्गचक्रज-
प्रहतक्षिप्रसरद्दृशो भृशम् ।
जनताहृदयेषु चन्द्रिका
जनयन्ती विदधे चराचरम् ॥ ३९ ॥

अथ काऽपि पुरी वरीयसी
ददृशे तेन दिशा दृशां [2][फ]लम् ।
मणिकाञ्चनसौधमालिका-
वलमानामरवामलोचनाः ॥ ४० ॥

जगदाकुलयँश्चराचरं
मदनोऽयं महिलावलोकनैः ।
अवतंसमकल्पयद् द्रुतं[3]
शरमावर्जितचन्द्रशेखरम् ॥ ४१ ॥

क्वचन क्वचनेन्दुदीधिति-
र्वलिता यत्र चकोरसंसदा ।
महिला मधुरस्मितश्रिया
शनकैः सन्दधिरे यथापुरम् ॥ ४२ ॥

1. वृन्द broken away in ms.
2. फ broken away in ms.
3. The ms, reads यद्रते

पुरि तत्र पुरन्दरं पुरो
विदधानं वृषकेतनार्चनम् ।
हरिचन्दनपुष्पकन्दलै-
रयमालोक्य विसिष्मियेतराम् ॥ ४३ ॥

महतीं नखरेण वादयन्
मदनारेरुपवीणयन् यशः ।
अभजत् प्रमथैरलङ्कृतां
समरात्यन्तकुतूहली सभाम् ॥ ४४ ॥

नटनं कलयन् नतभ्रुवा-
मपि सङ्गीतमभङ्गुरोदयम् ।
चतुरामपि शङ्करार्चना-
मखिलां जाग्रदतीतवान्निशाम् ॥ ४५ ॥

उषसि प्रतिगन्तुमुद्यतः
कलयामास तदेव काननम् ।
न पुरं न पुरन्दरं च तं
त्रिदशान् न त्रिदशीपरम्पराम् ॥ ४६ ॥

मणलूरपुरीमयं व्रजन्
निखिलं पाण्ड्यपतेरवेदयत् ।
निशि नीपवने निरीक्षणं
नगरस्यापि हरेर्हरार्चनम् ॥ ४७ ॥

विमृशन् वचनं विशोऽभजत्
शयनं सागरमेखलाधिपः ।
चलमानवितानमालिका-
मदिराशीकरपातशीतलम् ॥ ४८ ॥

मकरध्वजमस्तकाशिनी-
मणिताटङ्कवतंसमाथिना ।
महसा स्वपतो महीभुजः
पुरतः सन्निदधेऽभ्यधायि च ॥ ४९ ॥

"वणिजा यदवेक्षितं वनं
परितस्तस्य भवामि पार्थिव ।
सविधे मम शाश्वतं पुरं
भवता शिल्पिकुलेन कल्प्यताम् ॥ ५० ॥

कमलासचिवं च चण्डिकाम्
अपि कन्यामभितो विधेहि मे ।
भवतो नगरस्य रक्षणं
भविते"त्यन्तरधत्त शङ्करः ॥ ५१ ॥

अहिमत्विषि जृम्भितेऽम्बुधे-
रवसायौदयिकीरयं क्रियाः ।
अवदन्निशि दृष्टमद्भुतं
सचिवेभ्यो जगतीपुरन्दरः ॥ ५२ ॥

सचिवैरथ जातविस्मयै-
र्नृपतिर्नीपवनीमनी[न]यत् ।
शिखरप्रसरद्घनाघन-
द्रुमसङ्घातविलङ्घिताम्बरम् ॥ ५३ ॥

वलभिद्गजवंशसम्भवं
द्विपधौरेयपरम्परागतम् ।
मदनद्विषदास्पदं महद्
विपिने तत्र विमानमैक्षत ॥ ५४ ॥

हरमत्र ददर्श हारिणं
वसुधामण्डलवाहिना दृशा ।
परया कृपया परिष्कृतं
पुनरुज्जीवितपुष्पबाणया ॥ ५५ ॥

"हरिणा किरिणाऽनवेक्षितं
चरणं निस्तरणं भवाम्बुधेः ।
[1][स्मरघ]स्मर दर्शितं त्वया
कृपये"ति प्रणनाम पार्थिवः ॥ ५६ ॥

सकलं विदलय्य काननं
नगरं तद्विदधे नराधिपः ।
धनुषा धरणीभृदावलीं
पृथुरुत्सार्य वसुन्धरा[मिव][2] ॥ ५७ ॥

अमृतद्युतिशेखरो हरो
नगरं तन्नरनाथनिर्मितम् ।
अवतंसितचन्द्रकन्दल-
स्रुतपीयूषकरैरवाकिरत् ॥ ५८ ॥

परमेश्वरशेखराच्च्युतै-
रमृतैः प्रापितम[ध्य][3]मक्रमम् ।
परितो मधुरेति पप्रथे
भुवने तत्पुटभेदनोत्तमम् ॥ ५९ ॥

1-3. Broken portions tentatively filled.

दलितदनुजवर्गया दुर्गया, धन्यया कन्यया
सरसिजसदनामनोहारिणा शौरिणाऽलङ्कृतम् ।
दिशि दिशि विदधे पुरं दीर्घदर्शी धरित्रीपति-
[1][र्महित]मनसिजद्विषः प्रौढमाढौकमानो [महान्][2] ॥ ६० ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ[3]

पाण्ड्यकुलोदये

द्वितीयः सर्गः ॥[4]

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1. Haplographical omission in the ms. suitably filled.

2. The ms. reads वचा which does not seem to make sense.

3. The ms. actually reads कृतौ मण्डलकवीश्वरस्य

4. Post-colophonic statement : श्री-कान्तिमती-सहित-शालिवाटी-श्वराभ्यां नमः ।

अथ तृतीयः सर्गः

वारिराशिरशनां वसुन्धरां
पर्वतेन्द्रसदृशेन बाहुना ।
पालयन्नयमसूत पार्थिवो
मङ्गलेऽह्नि मलयध्वजं सुतम् ॥ १ ॥

तस्य शस्ययशसो धरापते-
रौर्ध्वदैहिकमुदारमानसः ।
निर्ममे निखिलशास्त्रवेदिनां
मण्डलेन महतां मनीषिणाम् ॥ २ ॥

स्वस्स्थिते पितरि संभृतां व्यथां
व्यस्मरत् स सहसा विशांपतिः ।
नीपकाननसमीपवासिनः
शङ्करस्य पदपङ्कजार्चनैः ॥ ३ ॥

बाहुमस्य परिरभ्य मेदिनी
सान्द्रचन्दनरसातिशीतलम् ।
शेषशेखरविहारजृम्भिताम्
उज्झति स्म विषशीकरव्यथाम् ॥ ४ ॥

हिंसकं सकलसम्पदां हृदो
मानमेव वमितुं समुत्सुकैः ।
अस्य कोपमवलोक्य शात्रवै-
राहितं यवसमाननान्तरे ॥ ५ ॥

अस्य काचिदजनिष्ट कन्यका
त्रिस्तनी त्रिपुरसाधनेच्छया ।
कन्यकेति विकृतेति तामसौ
वीक्ष्य वीक्ष्य हृदि विव्यथेतराम् ॥ ६ ॥

"वैकृतेन विधुरा भवेदियं
पत्युराननमवेक्ष्य पार्थिव ।
मा शुचस्त्व"मिति वागजृम्भत
व्योम्नि, भूभृदनया शुचं जहौ ॥ ७ ॥

अभ्यषिञ्चदयमात्मनः पदे
तां सुतामपि धरापुरन्दरः ।
किञ्च पञ्चशरविद्विषः पदं
प्राप पापपरिपन्थि पावनम् ॥ ८ ॥

"[1]पोटया निरवघाटया मही
भुज्यते भुजपराक्रमं विना
चित्रमेत'दिति शात्रवैस्तदा
तत्त्वरे तदपहारवाञ्छया ॥ ९ ॥

तन्निशम्य नगरात् तटातका
निर्गता निखिलदिग्जिगीषया ।
सुन्दरेशपदपद्मवन्दन-
प्रापितप्रचुरविक्रमक्रमा ॥ १० ॥

पूर्वमाप पुरुहूतभूषणा-
माहवाय हरितं कुमारिका ।
प्रांशुना सह बलेन धूलिका-
धूसरीकृतविवस्वदंशुना ॥ ११ ॥

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1. The ms. reads पोट्यग्निरय

"कापि कन्दलितमाऽङ्गना [1]जया
सङ्गरार्थमहहा समागता ।
अङ्गजोपपदमेतदञ्जसा
व्यञ्जयाम" इति विद्विषोऽहसन् ॥ १२ ॥

पाण्ड्यभू[2]रमणवंशमण्डनं
साऽपि पत्तनमरुन्ध शात्रवम् ।
सन्तराङ्कुरिततोषपोषया
सेनया शिथिलितारिमायया ॥ १३ ॥

सर्वतो वलयितेऽनया पुरे
सङ्गरक्षितिरभाजि शात्रवैः ।
गन्धसिन्धुरमदाम्बुनिर्झरी-
पातजातघनपङ्कसङ्कटा ॥ १४ ॥

दर्हतां मनसि विद्विषां ततो
युद्धमुद्धतमजायतानया ।
शङ्खसङ्गरमृदङ्गकाहली-
काकलीकृतकबन्धताण्डवम् ॥ १५ ॥

कश्चिदात्तगदया तयाऽऽहतः।
पर्यवर्तत बले मतङ्गजः ।
सिन्धुबन्धसलिलान्तरभ्रम-
न्मन्दरक्षितिधरच्छविं वहन् ॥ १६ ॥

पाटितं गजपतेः शिरस्तया
पट्टसेन परिदृष्टमौक्तिकम् ।
आबभार समरश्रिया समुद्-
घाटिताभरणपेटिताभटम् ॥ १७ ॥

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1. The Ms. reads कन्दलितसाङ्गना
2. The ms. reads पाण्ड्भू

उत्पमुल्बणपराक्रमश्रिया
यद् यशो युधि महीशकन्यया ।
उन्मिषद्भिरिव तन्महोऽङ्कुरैः
खण्डितेभदशनैरभूयत ॥ १८ ॥

जृम्भिते तमसि सैन्यधूलिभि-
र्ज्योतिरिङ्गणपरम्परार्भटी ।
अस्त्रशस्त्रपरिघट्टनस्फुरद्-
विष्फुलिङ्गपटलीभिराददे ॥ १९ ॥

शास्त्रवानभिमुखं समागतान्
निर्बिभेद निशितैः शिलीमुखैः ।
दुर्जनानपि धृतार्जवान् मुखे
तान् ररक्ष कृपया तटातका ॥ २० ॥

एवमाशु विनिहत्य शात्रवान्
सङ्गरान्निववृते तटातका ।
वन्दिभिर्जय जयेति वादिभि-
र्घुष्यमाणजयघोषणा पुरः ॥ २१ ॥

तारदारितधराधुरन्धरां
तामवेक्ष्य समरे तटातकाम् ।
सिंहलद्रमिडकेरलादयः
शेखरीकृततदङ्घ्रयोऽभवन् ॥ २२ ॥

"यस्य सम्प्रति कृपावशाज्जगज्-[1]
जातमेतदखिलं चराचरम् ।
सोऽयमिन्दुमकुटो मृडो मया
प्राप्य" इत्यभजदेतदास्पदम् ॥ २३ ॥

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1. The ms. reades वशाद्यजं

पार्वतीव कटकन्धराधिपं
पार्वतीपदपरागपावनम् ।
वाहिनीं त्रिभुवनावगाहिनीं
प्रापयत् सपदि पाण्ड्यनन्दिनी[1] ॥ २४ ॥

फल्लहल्लकमरन्दतुन्दिलं
वारि भूरि सरसां विलोकयन् ।
अध्वचङ्क्रमसमाकुलं बलं
हर्षयन्ननिलकन्दलो ववौ ॥ २५ ॥

पावनान्यु[प]वनानि दन्तिभिः
खण्डितानि कलुषीकृतैः क्रुधा ।
किञ्च केलिसरसीषु सारसी-
सद्मपद्मपटलं विपाटितम् ॥ २६ ॥

वल्लरीर्मदनकेलिझल्लरी-
विभ्रमा भ्रमरसङ्घसङ्क[टाः] ।
शङ्करोपवनमध्यवर्तिनी-
र्निर्दलय्य निखिलो जनो ययौ[2] ॥ २७ ॥

उन्मदद्विरदगण्डमण्डली-
घर्षणैरपि करावकर्षणैः ।
खण्डितोपवनसालमण्डलं
वीक्ष्य रौक्ष्यमभजन् गणा रुषा ॥ २८ ॥

शूलपट्टिसपरश्वधादिना
निर्दलय्य निखिलामनीकिनीम् ।
तामपि क्षपयितुं तटातकां
तत्समीपमभजन्नतिक्रुधा ॥ २९ ॥

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1. The ms. reads नन्दनी
2. The ms. reads दधौ

विश्वघस्मरकृतान्तविष्फुरद्-
भ्रूकुटीसहचरं शरासनम् ।
बिभ्रती युधि गणान् व्यदारयत्
शुभ्रदीधितिमुखैः शिलीमुखैः ॥ ३० ॥

किङ्करेषु निहतेषु शङ्करस्-
तत्समीपमभज[द् धनु][1]र्वहन् ।
सायकोऽजनि रसाधिनायको
यद्गुणेऽब्धिमथनस्फुरत्किणे ॥ ३१ ॥

कर्णिकानिकटलङ्घिजाङ्घिकं
प्रेङ्खितं नयनयोरनङ्गहा ।
शाणकोणपरिघर्षणभ्रमत्-
पुष्पसायककृपाणविभ्रमम् ॥ ३२ ॥

वीक्ष्य वीक्ष्य हरिणीदृशो विना
सङ्गरं विविधशस्त्रमेदुरम् ।
पाणिपङ्कजपतद्धनुश्शरं
विह्वलत्वमभजद् वृषध्वजः ॥ ३३ ॥

विश्वमोहनमवेक्ष्य विग्रहं
शङ्करस्य चललोचना च सा ।
पुष्पसायकशरासनिष्पतत्-
काण्डमण्डलवशंवदाऽभवत् ॥ ३४ ॥

विभ्रमेण विविधेन नेत्रयो-
र्व्याकृतं मृगदृशोऽनिराकृतम् ।
मन्मथप्रमथनेन तेन सा
श्रद्दधे मनसि तत्करग्रहम् ॥ ३५ ॥

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1. Gap indicated in the ms, for two syllables.

"एष पीडयितुमिच्छति प्रिये
तावकं करमहं गुरुस्मरः ।"
इत्युदाहरति चन्द्रशेखरे
साध्वसादवचनैव साऽभवत् ॥ ३६ ॥

"अस्ति भर्तृदुहितुर्जनन्यतः
तत्समीपमुपयम्यतामियम्" ।
मन्त्रिणामिति जगाद मण्डलीं
शम्भुरप्यवद"देवमस्त्व"ति ॥ ३७ ॥

कामशासनकरग्रहोत्सुका
कैश्चिदेव दिवसैः कृशोदरी ।
आजगाम मधुरामलङ्कृतां
तोरणैरपि च वारणैर्ध्वजैः ॥ ३८ ॥

खण्डिताहितनिवेशमण्डली-
लुण्ठितानुपममण्डनादिकम् ।
सर्वमेव वितता‍र सन्नता
नीपकाननजुषे पुरद्विषे ॥ ३९ ॥

वैरिभूरमणवामलोचना-
चाल्यमानकमनीयचामरा ।
संपरीत्य नगरं तटातका
मन्दिरं महदविक्षदात्मन; ॥ ४० ॥

मातुरङ्घ्रिमभिवन्द्य निर्गता
भद्रपीठमभजत् परिष्कृतम् ।
चेरचोलतनयाऽवलम्बित-
च्छत्रचामरकलाचिकादिभिः ॥ ४१ ॥

तत्र कैश्चिदुदघोषि घोषणा
भाषिता च बिरुदावली परैः ।
चाटुवादमपि चक्रिरे परे
तत्पराक्रमयशस्तरङ्गितम् ।। ४२ ।।

"पाणि[ब]न्धनसमुत्सुकः[1] परं
धाम काममथनः समेष्यति ।
मन्दिरं महदमुष्य कल्प्यताम्"
इत्युदीर्य सचिवान् समुत्थिता ।। ४३ ।।

मातृमन्दिरमतीव बन्धुरं
प्राप्य पार्थिवधुरन्धरात्मजा ।
स्नानभोजनमुखां सखीजनै-
राततान सकलां क्रियामसौ ।। ४४ ।।

शङ्करोऽपि धनदेन शार्ङ्गिणा
मातृभिश्च मरुतां कदम्बकैः ।
प्राप्य रूप्यजगतीधरप्रभः
सत्वरं वरमियाय तत्पुरम् ।। ४५ ।।

इन्दुकन्दलधरो हरोऽभजद्
वीथिकां भृशविकीर्णयूथिकाम् ।
पावनं भवनमाप सर्वतः
पर्वतप्रतिमसौधभासुरम् ।। ४६ ।।

सुन्दरं तदधिगम्य मन्दिरं
शौरिणा च सुहृदा सुरान् हरः ।
अंशुकाभरणभोजनादिना
हर्षयन् दिवसमत्यवाहयत् ।। ४७ ।।

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1. The ms. reads समुत्सुकं

"लग्नमस्ति महनीयमद्य तत्-
पाणिपीडनमहोत्सवोचितम्" ।
एवमुक्तवति भार्गवे गुरौ
सञ्चचाल तरुणेन्दुभूषणः ॥ ४८ ॥

आहितामधिभुवा दिवौकसां
आकलय्य चरणेन पादुकाम् ।
सख्युरंसमवलम्ब्य शङ्करः
किञ्चिदन्तरमतीतवान् क्षितेः ॥ ४९ ॥

कीलितोपलमरीचिजञ्जरी-
पिञ्जरीकृतवियन्महीतलाम् ।
आरुरोह शिबिकामलङ्कृतां
पाशिना 'भज भजे'ति भाषिणा ॥ ५० ॥

पाण्डरं शिशिरदीधितिर्वहन्
आतपत्रमभजत् पुरान्तिकम् ।
शेखरोदरविहारजाह्नवी-
जृम्भितामलसरोजडम्बरम् ॥ ५१ ॥

पत्तनत्रितयभञ्जनादिकं
व्यञ्जती विविधगीतिसम्पदा ।
स्वर्गवारसुदतीपरम्परा
नृत्यति स्म पुरतः पुरद्रुहः ॥ ५२ ॥

दैवतैरिति मिलद्भिः जगत्पतिः
प्राप्य पाण्ड्यनृपतेर्निवेशनम् ।
निर्मल[श्रित][1]समीरकन्दली-
निर्मितप्रशमघर्मशीकरम् ॥ ५३ ॥

1. Unindicated gap in ms. suitably filled.

सन्नतेषु सचिवेषु पादयो-
दर्शयत्सु धरणीं ससम्भ्रमम् ।
आससाद स विवाहवेदिकां
मङ्गलोपकरणैरलङ्कृताम् ।। ५४ ।।

जग्मुषि त्रिपुरविद्विषि[प्रभौ][1]
रत्नविस्फुरितमुत्तमासनम्[2] ।
स्थापिते सदसि जातवेदसि
प्रापितैधसि गभीरतेजसि ।। ५५ ।।

वारिजासनमुखैर्महात्मभि-
र्मर्तुरन्तिकमुपेत्य वाञ्छिता ।
आजगाम मलयध्वजात्मजा
प्रौढकेलिभिरलङ्कृतात्मभिः ।। ५६ ।।

शङ्करस्य निकटं तटातका
प्रापिता भगवता मुरारिणा ।
पश्यति स्म किलिकिञ्चितश्रिया
व्यञ्जितप्रसरपञ्चसायका ।। ५७ ।।

हस्तयुग्मधृतमञ्चितभ्रुवो
न्यस्तमश्मनि पदं पुरद्रुहा ।
मारवीरमणिडिण्डिमीभवत्-
तारताचरण[म]ागधस्वरम्[3] ।। ५८ ।।

जृम्भमाणजलशीकरं करं
संप्रगृह्य हरिणीदृशो हरः ।
प्राज्यमाज्यमुपयुज्य जृम्भतः
पावकस्य विदधे प्रदक्षिणम् ।। ५९ ।।

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1. Gap indicated in ms. suitably filled.
2. The ms. reads रत्नमतिरुत्तमासनम्
3. The ms. reads चरण -gap- ागदस्वरम्

अक्षिपल्लवितमाशुशुक्षणौ
लाजजालमरविन्दलोचना ।
फुल्लकोकनदकोटरे तटी-
वल्लरीप्रसवमण्डलीमिव ॥ ६० ॥

"आयुरस्तु धनमस्तु मण्डनाः
सन्त्विव"ति द्विजवरैस्समर्पिताः ।
अक्षताननुबभूव शङ्करः
सम्प्रपद्य कनकासनं तया ॥ ६१ ॥

वैवाहिकं विबुधहर्षविधायि साधु
निर्माय कर्म निखिलं निटिलेक्षणेन ।
कान्तं निशान्तमधिगम्य कथंकथञ्चिन्-
निन्ये निशां नियमपूर्वमरालकेश्या ॥ ६२ ॥

अपरेद्युरुद्यति सरोजबान्धवे
प्रतिपद्य हृद्यमभिषेकमण्डपम् ।
द्रुतशातकुम्भकृतकुम्भपाथसा
हरिणाऽभ्यषेचि हरिणाङ्कशेखरः ॥ ६३ ॥

शिरसि भ्रम[दमराम्बु][1]वाहिनीके
दिशता दीप्यमणिमिश्रितं किरीटम् ।
अपि सुन्दरपाण्ड्य इत्यभिख्यां
विदधे पङ्कजसम्भवेन शम्भोः ॥ ६४ ॥

अम्भोजसम्भवमुखैरमरैरशेषै-
रापृच्छ्य शङ्करमगामि यथाप्रदेशम् ।
शम्भुः कदम्बविपिनं प्रतिपद्य भेजे
पाण्ड्याधिपत्यमपि भाग्यवशात् प्रजानाम् ॥ ६५ ॥

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1. Four letters broken away in the ms.

"भुक्त्वा चलन्तु मुनयो भवनान्तराणि
सर्वे यथेच्छमि"ति शंसति चन्द्रमौलौ ।
"आलोक्य नृत्तमहमन्वहमादिरङ्गे
हैमेवते" हिमपतञ्जलिनाऽभ्यधायि ।। ६६ ।।

"अत्रापि धौतकलधौतमयं विचित्रं
वृत्रारिणा विरचितं विपुलं सदोऽस्ति ।
नृत्तं प्रशस्तमिह पश्य ममे"ति शम्भु-
रानन्दताण्डवमखण्डितमाततान ।। ६७ ।।

चरणविहरणक्रमभ्रमत्क्षितिभरधारणखिन्नपन्नगं ।
विविधभुजविजृम्भसंभ्रमप्रचलितपर्वतधूर्वहच्छटम् ।
भ्रमदमरधुनीघनीभवल्लहरिविखण्डितधातृमण्डलम्
परशिवनटनं पतञ्जलिर्नयनसुधाञ्जनमञ्जसाऽन्वभूत् ।। ६८ ।।

एकत्र पूपमितरत्र सुजातसूपम्
अन्यत्र भासुररसानि रसायनानि ।
प्राज्यं तथाऽऽज्यमपि पातयताऽशनेषु
हर्षप्रकर्षमभजन् मुनयो हरेण ।। ६९ ।।

चरणमरुणं शम्भोरम्भोरुहोदरसोदरं
पुनरपि पुनर्नत्वा स्तुत्वा ययुश्च तपोधनाः ।
अवहदखिलामुर्वीं दर्वीकरेन्द्र इवापरो
निजभुजगिरौ शम्भुः श्रीमत्कदम्बवनाश्रयः ।। ७० ।।

।। इति कुण्डिनमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्डयकुलोदये
तृतीयः सर्गः ।।[1]

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1. There is a post-colophonic statement : श्री-कान्तिमती-सहित-श्री-शालिवाटीश्वराभ्यां नमः ।

अथ चतुर्थः सर्गः

अथ मुनिषु गतेषु भुक्तवत्सु
स्मरहरमेत्य तताटका बभाषे ।
"अशनमचलकल्पमस्त्यनल्पं
कवलयितारममुष्य कल्पये"ति ।। १ ।।

"मम पथि चलतो महातपत्रं
विधृतमभूयत कुण्डकुक्षिणैव ।
श्रममिममपहर्तुमेष भुङ्क्ता-
मशनमि"ति स्मरघस्मरो जगाद ॥ २ ॥

अथ कवलितमुन्नतेश-
क्षितिधरकल्पमनल्पमप्यनेन ।
क्षुदपि च न शशाम, शङ्करोऽपि
व्यतरदथान्नसरश्चतुष्कमस्मै ॥ ३ ॥

तदपि कवलितं क्षणेन तेन
स्मरहरपादसरोजषट्पदेन ।
सकलमथ तटाककूपवापी-
सकलमपायि तृषाविषादितेन ।। ४ ।।

अतिबहलपिपासयाऽऽकुलं तं
पुनरवलोक्य पुरत्रयप्रमाथी ।
सरितमपि समानिनाय वेगा-
चलजलताण्डवखण्डितोपकण्ठाम् ।। ५ ।।

अपरजलधिशङ्कयाऽवतीर्णा
कवलयितुं सलिलानि कालमेघान् ।
तरलतरतरङ्गसङ्गवेगात्
तटभुवि शैल[समं] समु[1]त्क्षिपन्तीम् ॥ ६ ॥

वियदुदरविजृम्भमाणवीची-
निचयनिघातिततारकानिकायैः ।
विशदकुसुमकोरकभ्रमेण
भ्रमदलिनीमलिनीकृतैः परीताम् ॥ ७ ॥

सरितमधिनभः सखीं चरन्तीं
विहितविनोदगिरं विहङ्गघोषैः ।
उपरिविहरमाणवीचिबाहा-
पटलिकया परिरब्धुमुत्सहन्तीम् ॥ ८ ॥

भजति पतिरतीव खेदमन्त-
र्वलमथनोद्धृतकल्पको[2] ममेति ।
तटविघटितभूरुहप्रकाण्डान्
जलनिधये किल दातुमाहरन्तीम् ॥ ९ ॥

विशदमुदकमेष वेगवत्याः
कवलितवान् हरकिङ्करः क्षणेन ।
सकलमपि जगद्विधातुरायुः-
क्षरसमये [त्रिपुरारिवत् क्षुधार्तः][3] ॥ १० ॥

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1. The ms. actually reads भुवि शैलवत् समु
2. The ms. reads कल्पको
3. Ms. defective. It reads वपुरेव ।

"स्मरहर ! जननी जले पयोधे
रचयितुमिच्छति मज्जनं ममे"ति ।
निजहरिणदृशो गिरा पुरारिः
सलिलनिधीन् निखिलान् समानिनाय ॥ ११ ॥

फणधरगुणनद्धपर्वतेन्द्र-
भ्रमणदलद्वपुरुज्झितास्त्रकल्पम्[1] ।
दिशि दिशि नवविद्रुमप्रपञ्चं
तरलतरं दसतस्तरङ्गभङ्गैः[2] ॥ १२ ॥

वलरिपुहृतकल्पकादिचिन्ता-
ज्वर[शिखिवि][3]भ्रमदग्ध[देहकीर्णम्][4] ।
[5]सितभसितमिवाभितो दधानां-
स्तटगतकैतकपातितं परागम् ॥ १३ ॥

सुरहृतसुरभूरुहालवाल-
भ्रमकरचारुजलभ्रमाभिरामान् ।
प्रतिफलिततटद्रुमप्रकाण्डैः
पुनरुदयत्सुरभूरुहा निवातः ॥ १४ ॥

"कलयतु मलयध्वजेन पत्या
सह जननी तव सागरावगाहम्" ।
इति पुरमथनोऽवदत्पुरन्ध्र्यै
पितरमदर्शयदानता च सा तम् ॥ १५ ॥

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1. The Ms. reads : तात्रकल्पम्
2. Ms. reading सङ्गैः ।
3. Gap. indicated in ms., filled tentatively.
4. The ms. reads देहिजीर्णम्
5. The ms. reads सितहसित

पयसि जलनिधेर्निमज्य पत्या
सह जननी मुदिता तटातकाया: ।
क्षितिसुरविसराय[1] दत्तवित्ता
शिवपदमाप विधूय पापजालम् ।। १६ ।।

अधिगममनुभूय वारिधीनां
पितुरपि चेतसि पिप्रिये कुमारी ।
हरपुरगमनेन मातुरेषा
विविधविषादकषायितापि जाता ।। १७ ।।

अथ विषमशरद्विषाऽनुनीता-
ऽप्यसृजदियं जननीवियोगखेदम् ।
दिनकरकरखेलनेन तापं
क्षितिरिव धीरपयोदगर्जितेन ।। १८ ।।

कुसुमविशिखयामिकेन गुप्तं
ललितमयूखकपालरत्नदीपम् ।
मृगमदहिमवालुकानुलिप्तं
शयननिवेशनमाप चन्द्रमौलि: ।। १९ ।।

सरसिरुहमुखी गिरा सखीनां
सविधमुपेत्य शशाङ्कशेखरस्य ।
बहलपुलककम्पसम्पदम्भः-
कणनिकुरुम्बकरम्बिता बभूव ।। २० ।।

स्मरशरसमुदञ्चितं कटाक्षै-
र्विशदकरप्रभवं मितस्मितेन ।
परभृतपरिजृम्भितं वचोभिः
"परिहर पङ्कजलोचने विषादम्" ।। २१ ।।

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1. The reviser adds the meaning of विसर as व्रज ।

इति ललितमुदाहरन् हरोऽयं
करकमलेन चकर्ष कम्बुकण्ठीम् ।
अधिमहि महितावलोकभङ्ग्या
कृतकुतुकोत्पलकैरवारविन्दाम् ॥ २२ ॥

"अयि किमिति [हठात्][1] प्रवर्तसे मां
प्रिय विसृजे"ति सलीलमालपन्तीम् ।
अवनतवदनामिमामनैषी-
दतिललिताङ्गमनङ्गमङ्गलाय ॥ २३ ॥

मधुरमधरमाकलय्य मञ्जु
क्वणति निमील्य दृगञ्चलं महेशे ।
चपलदृग"यि मुञ्च, मा मा
स्फुट"मिति जल्पमनल्पमाततान ॥ २४ ॥

शिथिलयति हरे करेण काञ्चीं
शिशिरमयूखमुखी निरुन्धती च ।
नखमुखरितकम्पमानवीणा-
गुणरणितप्रतिमल्लकूजिताऽभूत् ॥ २५ ॥

अशिथिलपरिरम्भसम्भ्रमेण
प्रशमितलज्जमनङ्गकेलिसज्जः ।
किमपि किमपि कुर्वती कृशाङ्गी
व्यधित कृतार्थमनोरथं वृषाङ्कम् ॥ २६ ॥

अथ मुखमतिपाण्डरं विलग्नं
विसृमररोमलताविभूषितं च ।
अपि हरिमणिमेचकं कुचाग्रं
नरपतिराकलयन् ननन्द तस्याः ॥ २७ ॥

1. Gap shown in ms. duly filled.

उपगतवति गर्भमुच्चहा[रा][1]
शिखरविहारि चराचरे कुमारे ।
गतमभजत तद्भरादिवास्या
मणिसदनाङ्गणचङ्क्रमेऽपि मान्द्यम् ॥ २८ ॥

सरसिरुहदृशस्स्तने चकाशे
प्रतिफलदाननमीक्षणे सुकुक्षेः[2] ।
निहितमलिकनेत्रपुत्रभोज्यं
पय इव वासयितुं प्रफुल्लमब्जम् ॥ २९ ॥

उदरमुपगते विजृम्भिते[ऽस्या][3]
मदननिषूदनवंशकन्दलेऽस्मिन् ।
विरचयितुमिवैतदालवालं
मृदमरविन्दविलोचना चकाङ्क्षे ॥ ३० ॥

जठरगतकुमारगूढशौर्य-
ज्वलननिवेदनकोविदेव[4] धूम्या ।
परिहसितनवाम्बुदप्रकाशा
विपुलदृशो विरराज रोमरेखा ॥ ३१ ॥

सकलभुवनभूषणं कुमारं
तरलदृशो जठरे समुद्वहन्त्याः ।
मनसि विविधभूषणेषु वाञ्छा
न समुदितेति कथं न चित्रमेतत् ॥ ३२ ॥

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1. The ms. has नि here, which has been crossed out, but no substitute letter is added.

2. The ms. actually reads षुकुक्षेः

3. Gap left in ms., tentatively filled.

4. The ms. reads कोविदेन

विनयमिव विजृम्भयन्तमङ्गं
तनयमिमं समसूत सन्नताङ्गी ।
सजटमजडमाहवेषु दृष्ट्वा
यमरिभिरक्रमतो'ग्र' इत्यभिख्या ॥ ३३ ॥

उपनयनममुष्य कारयित्वा
सनकसनन्दनमुखैस्तपोधनेन्द्रैः ।
सकलमुपदिदेश शस्त्रशास्त्रं
यदविषयो गुहजामदग्न्ययोश्च ॥ ३४ ॥

विकटमकुटभेदि वृत्रशत्रो-
र्बलमथनादपि मारजित्सुताय ।
वरुणमदविनोदिनीं च शक्ति
सुरगिरिभेदि सुजातमायुधं च ॥ ३५ ॥

निखिलमपि भरं निधाय भूमेः
पुरमथनस्तनये स्फुरत्प्रतापे ।
कृतसुकृतजनावलोकनीयं
पदमभजन्निजमेव पङ्कजाक्ष्या ॥ ३६ ॥

अयमपि भरमब्धिमेखलायाः
पुरमथनप्रभवो भुजे बभार ।
प्रकटयति यथा "भजे"ति वक्षः
कमठवपुः कमलेक्षणोऽपि लक्ष्म्यै ॥ ३७ ॥

जगदखिलमवेक्ष्य [ही][1]नसस्यं
हरिहयधाममवाप पाण्ड्यभूपः ।
विविधमणिमयूखविभ्रमेण
प्रकटितशक्रशरासनप्रपञ्चम् ॥ ३८ ॥

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1. Worm-eaten portion suitably filled.

मणिमयसदनान्तरे वसन्तं
धरणिभृदाकलयाञ्चकार शक्रम् ।
प्रथममुपगतौ प्रसेदिवांसं
चरणनतौ समवेक्ष्य चेरचोलौ ॥ ३९ ॥

चटुरटनपरौ तदन्तिकस्थौ
सलिलतहासमवेक्ष्य चेरचोलौ ।
अभजदमरभर्तुरासनार्धं
विविधमणिद्युतिशालि पाण्ड्यवीरः ॥ ४० ॥

"किमिद"मिति रुषा कषायितोऽभू-
न्मनसि विमृश्य महीश्वरावलेपम् ।
"अपि कुशलमधीश पाण्ड्यभूमेः"
इति च ससम्भ्रममन्वयुङ्क्त वार्ताम् ॥ ४१ ॥

गिरिपरिवृढसारमेष हारं
नरपतये व्यतरच्च नाकनाथः ।
शकलितममुना भवेच्छरीरं
मनुजपतेरिति हन्त मन्यमानः ॥ ४२ ॥

अपि नरपतिराजभारहारं
विचकिलदामवदेष वीरसूर्यः ।
सुरपतिरपि भूषणैः सजातैः
सदकृत भूमिपती चटुप्रवीणौ ॥ ४३ ॥

"अधिमहि नहि वृष्टिरस्ति तस्माद्
उपगतमित्यहमात्मनैव वेद्मि ।
सपदि भवतु वर्षमद्य, सर्वो
भजत गृहानि"ति पाकजिद् बभाषे ॥ ४४ ॥

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1. The ms. has म for त

"अवनिपतिभिराश्रिता धरित्री
भवतु", "तथे"ति परां मुदं भवद्भिः ।
अपि जलदकुलैर्हरेर्निदेशात्
पररटितैः परिपाण्डचमेव वृष्टम् ॥ ४५ ॥

अवनिभृदय[मागतः स्वराष्ट्रे][1]
स्फुरितमवर्षणमाकलय्य भूयः ।
बहुतरमदिशद्धनं प्रजाभ्यः
परधरणीवलयेषु धान्यलब्ध्यै ॥ ४६ ॥

सततवितरणाद्धनं समग्रं
व्ययितमवेक्ष्य दिशामधीश्वरेण ।
कनकगिरिमभिप्रभिद्य दातुं
निकटममुष्य निरङ्कुशं जगाहे ॥ ४७ ॥

पितुरधिगतमायुधं महेशात्
नरपतिरम्बरसीम्नि पूर्णयित्वा ।
गिरिपरिवृढमाहताधिशीर्षं
विकटजुषां घटयन् भयं सुराणाम् ॥ ४८ ॥

[2]धरणिभृदि पदाङ्कमङ्कयित्वा
किमिदमिति भ्रमतो गिरीश्वरस्य ।
अखिलभुवनलङ्घजाङ्घिकाना-
मभवदसौ यशसामतीव पात्रम् ॥ ४९ ॥

मणिकनकमयं महीधरस्य
प्रहरणघट्टनया पपात शृङ्गम् ।
वलयमलयनाकनाथसीदत्-
त्रिदशभृशार्थितसर्गपद्मगेहम् ॥ ५० ॥

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1. Gap indicated in ms. It reads दय-gap-मात्रे
2. The ms. actually reads : धरणिहृदपदाङ्क

शिखरमधिधरित्रि शैलभर्तुः
पतितमसौ बहुधा विभज्य पाण्ड्यः ।
अदिशदखिलमात्मसेवकेभ्यः
स्वयमपि चादित शुद्धरत्नजातम् ॥ ५१ ॥

पथिमथितसपत्नदत्तवित्तैः
कनकधराधरखण्डनाहृतैश्च ।
जनपदजनमेष तोषयित्वा
पुरमविशद् भुवनैकचक्रवर्ती ॥ ५२ ॥

चरणमरुणमर्धचन्द्रमौलेः
प्रतिदिवसं मधुरापतेर्भजन्तम् ।
भुजशिखरिणि भूभरं वहन्तं
नरपतिमाकलयन् ननन्द लोकः ॥ ५३ ॥

कुहरविहरमाणप्रस्फुरत्ताम्रपर्णी-
पृषतमुषितखेदोत्सेधविद्याधरीकाम् ।
मलयमलयमाप द्वेषि[1]कोटीरकोटी-
नतचरणसरोजो राजराजः कदाचित् ॥ ५४ ॥

रणविहरणलीलाधुर्यहर्यक्षहस्त-
प्रदलितकरिकुम्भस्रस्तरत्नानि कुम्भम् ।
मधुमृगमदकोशं चामरं चातपत्रं
प्रददुरवनिभर्त्रे सम्प्रमोदान्निषादाः ॥ ५५ ॥

"शार्दूलसिंहशरभादिभिरस्य शृङ्गे
शृङ्गारिते रचयितुं मृगयां मनो मे ।
सज्जीभवन्त्वि"ति वदन् शबरान् धरेशः
प्रस्थापयत् प्रकटितप्रणयप्रणामान् ॥ ५६ ॥

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1. Gap in ms., filled by the reviser in uninked writing.

अस्तं गभस्तिमति जग्मुषि तत्र काले
सान्ध्यं समाप्य नियमं धरणीमहेन्द्रः ।
आसाद्य मञ्चमरविन्दविलोचनाभि-
रानन्दकेलिललितां रजनीमनैषीत् ॥ ५७ ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्ड्यकुलोदये
चतुर्थः सर्गः ॥[1]

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1. There is a post-colophonic statement : श्री-कान्तिमती-सहित-शालिवाटीश्वराभ्यां नमः ।

अथ पञ्चमः सर्गः

अहर्निशोचितं कर्म निर्माय नृपकुञ्जरः ।
तुङ्गं शृङ्गमगाच्छ्रेष्ठं[1] मलयाद्रेर्महाबलः ॥ १ ॥

"वागुरा नात्र महती, मृगौघाः पातिता" इति ।
वदन्ती भूभुजालोकि वनेचरवरूथिनी ॥ २ ॥

वल्लीमतल्लीग्रथितकबरैः शबरैरयम् ।
श्रीखण्डखण्डघटितं मञ्चं कञ्चिदनीयत ॥ ३ ॥

अत्र चित्रं समासाद्य माद्यता मणिमण्डपम् ।
उग्रेणाव्यग्रमालोकि मृगया मृगयातना ॥ ४ ॥

विकृष्टधनुरुत्कृष्टभल्लभिल्ला वितेनिरे ।
मातङ्गानपि सातङ्कान् सहयान् गवयानपि ॥ ५ ॥

वलगत्खड्गसमुच्छिन्नशुण्डा शुण्डालमण्डली ।
कूटक्रोडकुलोन्मीलत्कोलकोलाहलं दधौ ॥ ६ ॥

आखेटविकटं भाविमत्तेभं मथितद्विपम् ।
अर्धे समापयामास हस्तिनं[2] हरनन्दनः ॥ ७ ॥

मधुरापुरवामाक्षीकटाक्षांशुमलिम्लुचान् ।
शबरा हरिणान् जघ्नुः, सदोषः को न हन्यते ॥ ८ ॥

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1. Ms. broken. It reads मह-gap-ष्टं
2. The ms. reads हस्तित्वं

विहन्तुमस्य विकटं [साटोप][1]मवनीपतेः ।
निरदिक्षत् सहस्राक्षो "वर्षते"ति वलाहकान् ॥ ९ ॥

दिशाविशालनयनाचिकुरप्रकरैरिव ।
मेघैरमोघैरभवच्चराचरमलङ्कृतम् ॥ १० ॥

नभोमण्डपिकाबद्धनीलकाण्डपटश्रियम् ।
अभ्रं बिभ्रदलञ्चक्रे हरिदाननमण्डलम् ॥ ११ ॥

विधूतशातखड्गेव विद्युता घर्मघातिनी ।
पातयन्ती कबन्धानि पर्यदृश्यत कालिका ॥ १२ ॥

ब्रह्माण्ड[क्षिति][2]पोच्चण्डस्फटिकस्तम्भसम्बरम् ।
दधती न्यपतद्धारा हरिद्धारानुकारिणी ॥ १३ ॥

वल्गत्पयोधरभरा स्वैरम्मदविलासिनी ।
प्रावृट् प्रकाशयामास श्यामावामालकश्रियम् ॥ १४ ॥

धार्तराष्ट्रकुलक्षोभघटनालटहैर्घनैः ।
विकासितार्जुनैर्भेजे यदुनन्दनवैखरी ॥ १५ ॥

पुरतो भूभृतो नृत्तं प्रशस्तं प्रेक्ष्य केकिनाम् ।
अदायि वारिवाहेन करकामौक्तिकावलिः ॥ १६ ॥

उपरिप्रस्फुरत्पत्त्रपूगकाण्डप्रचण्डिमा ।
अम्बुवाहविसृष्टाभिरम्बुधाराभिराददे ॥ १७ ॥

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1. The ms. reads अटैव for साटोप
2. Two syllables omitted in the ms. are restored tentatively.

यत्राऽवदृष्टरजसा[1] शलाकाप्रतिमल्लया ।
तारया धारयाऽपाति धाराधरकदम्बकात् ॥ १८ ॥

अनन्तमध्यमध्यास्य ग्रीष्मसंवर्तसंक्षये ।
आत्मोदरस्थं भुवनं ससर्ज जलदाऽच्युतः ॥ १९ ॥

अम्भोजिनीपतेर्बिम्बमराजत घनावृतम् ।
नीलकञ्चुकसञ्छन्नमणिदर्पणविभ्रमम् ॥ २० ॥

इन्द्रगोपा[2] बभुः पीत्वा वारिणा सह वारिधेः ।
पातिता बाडवाङ्गारभङ्गा इव पयोधरैः ॥ २१ ॥

शक्रेण शम्पाकशया ताडिते निजधोरणे[3] ।
शक्रगोपा[4]स्तदुन्मीलद्रक्तबिन्दुश्रियं दधुः ॥ २२ ॥

निकषोपलनिर्घृष्टजाम्बूनदविडम्बया ।
अम्बुवाहकदम्बेषु शम्पया परिजृम्भितम् ॥ २३ ॥

अथ निर्झरसङ्घट्टनिष्पिष्टनिखिलापणम् ।
परुषासारतरलं पौरवारवधूजनम् ॥ २४ ॥

करकापातसञ्जातविषादसुभटच्छदम् ।
निर्घातपरिनिर्भिन्नतुरङ्गमतङ्गजम् ॥ २५ ॥

झंझाप्रभञ्जनध्वस्तपर्यस्तपटमण्डपम् ।
सेनानिवेशं शिथिलं व्यलोकत विशांपतिः ॥ २६ ॥

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1. The ms. reads रजता
2. The ms. reads इन्द्रकोप, here as also elsewhere, below.
3. The ms. reads निजतोरणे
4. The ms. reads शक्रकोपा

इदमिन्द्रसमुद्दिष्टं घनाघनविचेष्टितम् ।
इति सञ्चिन्तयन्नन्तः पर्यतप्यत पार्थिवः ॥ २७ ॥

"अयि[1] पर्जन्य ! दौर्जन्यमङ्गचकारि गिरा हरेः ।
भवताऽपी"ति [भणता][2] प्रतस्थे पाण्ड्यभूभुजा ॥ २८ ॥

निर्जित्य [निर्जरांस्तत्र][3] ऋक्षकान्[4] राक्षसानपि ।
संरम्भमम्बुवाहानां जग्राह जगतीपतिः ॥ २९ ॥

वागुरावलयैर्नद्धां वारिवाहवरूथिनीम् ।
शकटेषु समारोप्य सम्प्राप नगरं नृपः ॥ ३० ॥

शत्रुक्षत्रसमाजेन धाराधरपरम्पराम् ।
कान्तः क्षमाया विदधे कारागृहकुटुम्बिनीम् ॥ ३१ ॥

"बबन्ध बन्धनागारे पाण्ड्यः पाथोधरानि"ति ।
कथयामास हरये कलहप्रणयी मुनिः ॥ ३२ ॥

मर्त्यादमर्त्यधौरेयः प्रादुर्भूतपराभवम् ।
आकर्ण्य कर्णपरुषं क्रुद्धो युद्धाय निर्ययौ ॥ ३३ ॥

पुरं पुरन्दरस्तस्य प्रशस्तं पर्यवारयत् ।
वाहिन्या मञ्जुलहरीस्फुरड्डिण्डीरपिण्डया ॥ ३४ ॥

चरणं शरणं शम्भोः कदम्बवनवासिनः ।
जम्भजित्कोपसंरम्भ इति पाण्ड्येन निश्चितम् ॥ ३५ ॥

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1. The ms. reads अधि for अयि
2. The ms. reads फणित for भणता
3. The ms. actually reads निर्जरा तेन
4. The ms. reads only दृक्षान्

प्रास्थानिकानि सूक्तानि पठद्भिर्बान्धवैः सह ।
प्रतिसामन्तनलिनहेमन्तः प्राचलत् प्रभुः ॥ ३६ ॥

जवनं पवनं कर्तुमशनं फणिनामिव ।
भिन्दानमङ्घ्रिणा क्षोणीमारुक्षत् सरयं हयम् ॥ ३७ ॥

अनुजां दातुमायातशुभ्रदीधितिविभ्रमम् ।
शुशुभे जगतीभर्तुः शुभ्रमातपवारणम् ॥ ३८ ॥

प्रकीर्णकद्वयं पार्श्वे व्यराजदवनीभुजः ।
तद्भुजाचलवासोत्क[तडि][1]दम्बुदसम्बरम् ॥ ३९ ॥

हस्तैरुदस्तैर्विदधुः प्रणामं हस्तिनः प्रभोः ।
ब्रह्माण्डघण्डिकानद्धलसद्रसनविभ्रमैः ॥ ४० ॥

आजानेया हयाः पार्श्वमभवन्नवनीभुजः ।
खुरसङ्घट्टनिष्पिष्टधूलिधूसरिताम्बराः ॥ ४१ ॥

महतामर्हतानन्दं मदसङ्गतिरेखया[2] ।
विपुलेन बलेनाप[3] विपणिं नृपशेखरः[4] ॥ ४२ ॥

शातकुम्भकृतस्तम्भनिकुरम्बकरम्बितम् ।
प्रपद्य हृद्यं प्रासादं ददृशुस्तं मृगीदृशः ॥ ४३ ॥

भाङ्कारेण मृदङ्गानां नगरीं मुखरीकृताम् ।
आखण्डलं खण्डयितुमभिचक्राम पार्थिवः ॥ ४४ ॥

1. Broken portion in ms. restored suitably.
2. The ms. reads रेखरे
3. The ms. reads बलेनापि
4. The ms. reads शेखरे

फुल्लहल्लकसौरभ्यलुभ्यद्भ्रमरविभ्रमाम् ।
वेगां विलोकयामास विकस्वरपिकस्वराम् ।। ४५ ।।

ऐक्षि क्षितिक्षिता सैन्यमम्बरे जम्भशासिनः ।
मृदङ्गशङ्खपटहभेरीनिनदभीषणम् ।। ४६ ।।

ध्वजा व्यराजन् वियति पवनैः परिकम्पिताः ।
उत्सङ्गं गाङ्गमुत्सृज्य तद्भृङ्गास्तरला इव ।। ४७ ।।

गण्डसण्डीनमधुकृन्मण्डलीमणिडिण्डिमम् ।
आरूढमभ्रवेतण्डमाखण्डलमलोकत ।। ४८ ।।

प्रचण्डभुजशौण्डीर्यः पाण्ड्यः प्रेक्ष्य दिवस्पतिम् ।
सामरं समरं कर्तुं सारोपं चापमाददे ।। ४९ ।।

अयं शचीकुचोन्मीलत्कुङ्कुमालङ्कृते हरेः ।
अन्तरे बन्धुरे बाह्वोर्निचखान शिलीमुखान् ।। ५० ।।

वल्गन्मार्गणविध्वस्तदृढौजसि बिडौजसि ।
वेतण्डकण्ठपतिते चुक्रोश सुरमण्डली ।। ५१ ।।

पाटीरोशीरकर्पूरनीहाराम्भस्समुक्षितः ।
वीजितस्तालवृन्तेन बुबुधे बुधशेखरः ।। ५२ ।।

पातयामास दम्भोलिं जम्भारिः पाण्ड्यभूभुजि ।
बाष्पवर्षप्रकर्षेण सह सामन्तभूभुजाम् ।। ५३ ।।

स्तम्भयामास संरम्भं हरेः शङ्करनन्दनः ।
काण्डप्रकाण्डैर्मदनमथनध्यानयोजितैः ।। ५४ ।।

अहस्करतिरस्कारकोविदज्वालजालकम् ।
विफलं भिदुरं[1] वीक्ष्य विषसाद भृशं वृषा ।। ५५ ।।

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1. The ms. reads विदुरं

अमर्त्यानां च मर्त्यानां युद्धमुद्धतमुत्थितम् ।
कबन्धवृन्दप्रारब्धनृत्तप्रीणितनारदम् ॥ ५६ ॥

उत्पतद्भिः पतद्भिश्च मर्त्यामर्त्यसमुत्थितैः ।
दुर्गमं मार्गणैरभ्रमभवच्चन्द्रसूर्ययोः ॥ ५७ ॥

असूया मरुतामासीन्मर्त्येषु मथितेष्वपि ।
आकर्षत्सु समीपस्थमप्सरो निकुरुम्बकम् ॥ ५८ ॥

अप्सरः स्वर्गसर्गेषु प्राचुर्येण पयोमुचाम् ।
अन्त्रं विहङ्गैराकृष्टमभजद् वास्तुसूत्रताम् ॥ ५९ ॥

विमानध्वजविध्वंसमांसलज्वालजालकम् ।
आग्नेयमस्त्रममुचद् अवनीरमणो हरौ ॥ ६० ॥

आकुलं बलमालोक्य सकलं वलशासनः ।
वारुणाधारणं तस्य प्रशस्यं बाणमाक्षिपत् ॥ ६१ ॥

गरलज्वलनज्वालातरलत्रिदशच्छदम् ।
दर्वीकरास्त्रमसृजदुर्वीशो वलशासने ॥ ६२ ॥

उत्क्षिप्तपक्षप्रचलदचलोच्चण्डचण्डिमम् ।
अक्षिक्षरिततत्तादृगाशुशुक्षणिभीषणम् ॥ ६३ ॥

उच्चण्डतुण्डघटितपन्नगाधीशवालधि ।
व्यसृजद् वैनतेयास्त्रं बिडौजा मोहयन्नहीन् ॥ ६४ ॥

जन्यं चराचराजन्यमनयोर्घनयोः क्रुधा ।
अजृम्भतैवं संरम्भादस्त्रेणास्त्रं निरस्यतोः ॥ ६५ ॥

'शस्त्रैरजय्यमहितं शमयामुने'ति
पूर्वं पुरत्रयभिदा वलयं वितीर्णम् ।
मौलौ प्रवात[1]मथनस्य [मुमोच][2] तेन
निर्भिन्नमस्य मकुटं निपपात भूमौ ॥ ६६ ॥

शकलितमकुटं समन्ततः
शिथिलशिरोरुहशीर्णशेखरम् ।
अमरपतिमयं विभावयन्न्
अभजत कामपि विक्रियां ह्रिया ॥ ६७ ॥

"अपचरणमिदं क्षमस्व मे
वलमथने"ति वदन् महीपतिः ।
मकुटमधिशिरो मरुत्वतो
न्यधित मुमोच नीरदच्छदम् ॥ ६८ ॥

हरिरपि मुदितो हरिद्गजं
कमपि वितीर्य वसुन्धराभुजे ।
"अधिजनपदमस्तु वर्षणं
तव सपदी"त्यभजन्निजं पदम् ॥ ६९ ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ

पाण्ड्यकुलोदये

पञ्चमः सर्गः ॥[3]

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1. The ms. reads प्रवाथ
2. The ms. reads मुचे for मुमोच
3. Post-colophonic statement : शालिवाटीश्वराय नमः ।

अथ षष्ठः सर्गः

पाण्ड्योऽथ गन्धगजमेनमभिप्रपद्य
माद्यन्नवाप नगरं मधुराभिधानम् ।
व्याधूतशातकरवालकरालकायो
वेगापगासहचरीं यमुनां वितन्वन् ॥ १ ॥

आसाद्य सौधमरविन्दविलोचनानां
जालं ददर्श जगतीरमणावतंसम् ।
स्कन्धे नभश्चरधुरन्धरसिन्धुरस्य
प्रागद्रिकूट इव भास्करमुल्लसन्तम् ॥ २ ॥

यत्पादपातनमितावनिभारखेद-
निर्यत्पिशङ्गफणिनायकनेत्रजालम् ।
अन्तर्निमग्नमथ नेत्रपथादुदीर्ण-
मार्तकि रत्नकुलमेव भया भुजङ्गैः ॥ ३ ॥

पादेन यस्य नमितां महतां धरित्रीं
प्राप्ते जले जलनिधेरखिले जवेन ।
उत्तुङ्गनक्रमणिशैलकुलेन साक-
मुर्वी बभूव जलधिर्जलराशिरुर्वी ॥ ४ ॥

·द्दन्तकुन्तदलितं कुलशैलजाल-
मद्यापि कुञ्जवदनैर्वमतीव रक्तम् ।
त्वत्तुङ्गरङ्गखुरदारितदान[1]धूली-
पालीविमिश्रितझरीलहरीमिषेण ॥ ५ ॥

जातं निशम्य बलिनं यमनङ्गजेता
जेतारमात्मजनुषः समरे गजस्य ।
नूनं भयेन विपुलेन स कृत्तिवासो-
भावं विमुच्य समुपेति दिगम्बरत्वम् ॥ ६ ॥

पूर्वापराचलसमुन्नतवंशशृङ्ग-
सन्नद्धसिद्धतटिनीनवतोरणस्य ।
आकर्षणं कलयितुं दिवि येन दत्तो
हस्तो व्यलोकि दिविषत्प्रकरैः सकम्पम् ॥ ७ ॥

सङ्घट्टनेन चरणैरवनीमवेक्ष्य
सञ्चारखेदकलुषामिव कम्पमानाम् ।
पूर्वं विकीर्य करशीकरपूरमुच्चैः
पश्चान्निवीजयति यः श्रवणानिलेन ॥ ८ ॥

'नागायुतोपमबले मम भर्तरीमां
रागान्महीं वहति बाहुमहीधरेण ।
नागाधिपः किमयमावहतो'ति यस्त-
द्भोगावलीं वितनुते चरणेन भुग्नम् ॥ ९ ॥

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1. The ms. reads धान

दानोदके निपतिते भुवि वीक्ष्य देह-
माबिम्बितं प्रतिगजभ्रमतः प्रकुप्यन् ।
तद्वीचिभिस्तरलितेऽत्र ममैष कोपा-
दाबद्धवेपथुरिति प्रससाद योऽन्तः[1] ॥ १० ॥

अङ्गेन यस्य परिलङ्घ्यताऽन्तरिक्षं
भीतिर्बभूव मरुतामिति शङ्कितानाम् ।
चण्डांशुदीधितिजितं तमसां कदम्बं
मूर्तं कथं नु मिलितं गतिरस्य रोद्धुम् ॥ ११ ॥

पाण्ड्यो विलङ्घ्य विपणिं प्रथमानमानः
प्रालेयभानुमकुटस्य जगाम धाम ।
शृङ्गारितत्रिपुरसंहरणादिगाथा-
व्याख्यानसादरतपोधनमण्डलेन ॥ १२ ॥

आलोक्य तत्र हरिणाङ्ककिशोरचूडं
हर्षादमुष्य पदपल्लवयोरनंसीत् ।
संकीर्त्य नाम "भगवन् स्मरघस्मरेश[2]
शम्भो कदम्बवननायक शङ्करे"ति ॥ १३ ॥

शक्रं विजित्य तनयं समरान्निवृत्तं
पादानतं पशुपतिः परिरभ्य गाढम् ।
उन्मीलदश्रुजलमुल्बणरोमहर्षं
हर्षप्रकर्षविकचाननमाबभाषे ॥ १४ ॥

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1. The ms. reads only सायन्तः
2. The ms. reads घस्मरेण

"वत्साधुनाऽपि वलजित् त्वयि बद्धवैरो
मा विश्वसी[1]रमुमसावतिवर्षणेन ।
वेगापगामपि विशृङ्खलयन् पयोधिं
निर्भेत्तुमेष यतते निखिलं पुरं तत् ॥ १५ ॥

"शर्वित जले जलनिधेः क्षिप मद्वितीर्णाम्
एतेन शोषमयमेष्यति सिन्धुबन्धुः ।
वेषेण केनचिदहं प्रतिपद्य वेगां
बध्नामि पाटिततटां परितस्तरङ्गैः ॥ १६ ॥

"भद्रासनं भज, पदाम्बुरुहावनम्रा-
मानन्दय प्रकृतिमात्मवियोगखिन्नाम् ।
याहि स्वगेह"मिति शङ्करभाषितेन
पाण्ड्यो जितेन्द्रभवनं भवनं प्रपेदे ॥ १७ ॥

अत्र क्षितिक्षिदुपवीणितमप्सरोभि-
राकर्णयन्नतुलमात्मभुजापदानम् ।
भद्रासने महति पार्थिवमण्डलेन
संसेव्यमानचरणाम्बुरुहश्चकाशे ॥ १८ ॥

"भित्तिं भिनत्ति, भजते भवनान्तराणि
विश्वं [निमज्ज्य च][2] समाकृषती"ति वार्ताम् ।
तत्रान्तरे तत इतः स च मुञ्चति स्म
भर्ता भुवस्तरलतामनया प्रपेदे ॥ १९ ॥

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1. The ms. reads विश्यसी
2. The ms. has a gap here which is suitably filled up.

"आबालवृद्धमखिलेन जनेन साक-
माबध्यतां विघटितं तटमापगायाः ।
सर्वे चलन्त्वि"ति नृपः सचिवान् नियुज्य
सञ्चिन्त्य तत्र हरपादसरोजमास्त ॥ २० ॥

बन्धुं विभज्य नगरे वसते जनाय
प्रादुस्तटं विघटितं परिमाय दण्डैः ।
❀❀ ❀❀ ❀❀
❀❀ ❀❀ ❀❀[1] ॥ २१ ॥

विक्रीय पिष्टमलिकेक्षणकिङ्कराणा-
माराधनं विदधती पुरि काऽपि वृद्धा ।
बन्धुं [निखात][2]मधिपाणि धनं निधाय
वीथ्यन्तरेषु भृतकान् परितोऽन्वियेष ॥ २२ ॥

चित्रं खनित्रमवलम्ब्य कराम्बुजेन
सन्तोषपोषघटकं पिटकं च मौलौ ।
शम्भुः कदम्बवननायक एव तस्यै
साक्षाच्चकार दयया भृतकाकृतिः सन् ॥ २३ ॥

"संवीक्ष्य खेदम[3]तुलं मम शङ्करेण
सन्दर्शितोऽसि[4] कृपया तरलीकृतेन ।
रक्षस्व मां भृतिमिमां परिगृह्य बन्धु-
मंशं ममे"ति जपती पदयोरनंसीत् ॥ २४ ॥

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1. Unindicated omission of the latter half of the verse in the ms.
2. The ms. reads निशाच
3. म left out in ms.
4. The ms. reads सन्दिग्धतोसि

“भृत्या किमद्य मम, पिष्टमतिप्रकृष्टं
विक्रीय, शिष्टमखिलं मम देहि शीर्णम् ।
अंशं त्वदीयमवबध्य दृढीकरोमि
मा खिद्य मात”रिति वाक्यमभाणि तेन ॥ २५ ॥

“अस्त्वेव,माकलय कूलममुष्य पिष्टं
भ्रष्टं भृतिस्तव भवत्वि”ति भाषमाणा ।
वेगातटे क्वचन सा विरचय्य चुल्लीं
पिष्टं पपाच भृतकेषु परिक्रयार्थम् ॥ २६ ॥

पापच्यमानमनया परितो जरत्या
शीर्णं बभूव सकलं शिववैभवेन ।
सर्वस्वहानिमवलोक्य समाकुलाऽपि
सत्यं विचित्य सकलं व्यतरच्च साऽस्मै ॥ २७ ॥

अश्लीलगीतिभिरसौ हृदयं शिशूना-
मानन्दयन्नधिशिरः पिटकं निधाय ।
नृत्यन् हसन् पिटकमाकलयन् जरत्याः
पिष्टानदन्नपि तटे न किमप्यबन्धीत् ॥ २८ ॥

बद्धं न वेति तटमीक्षितुमाजिहानैः
किञ्चित्प्रदेशमपिनद्धमवेक्ष्य मध्ये ।
“कस्यायमंश” इति कोप[1]मुपोह्य[2] ताप-
सण्ढौकितैरतिदृढं सचिवैरभाणि ॥ २९ ॥

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1. The ms. omits प

2. The ms. reads मुपोढ

"वृद्धा पुरे वसति काचि,दयं तदंशो,
बन्धुं तया च भृतकः परिकल्पितोऽयम् ।
किञ्चिन्मृदं क्षिपति नो, क्षिपति स्म लोकान्
नृत्यत्यपि प्रहसती"त्यखिलैरभाणि ॥ ३० ॥

आलम्बमानममुना शिथिलत्वमेतत्-
कूलं विभेत्स्यति जलं यदि वेगवत्याः ।
नष्टं भवेत् सपदि नागपुरं जनानां ।
कष्टं महच्च भवितेति विचिन्त्य मन्त्री ॥ ३१ ॥

आधूय वेत्रममुमाहत "साधु साधु
सन्ताडचता"मिति जनेषु समुच्चरत्सु ।
अङ्गं तदीयमभवद् व्रणितं, हरेण
राज्ञा [तदा][1]ऽम्बरजुषा च जनेन साकम् ॥ ३२ ॥

विश्वस्य वीक्ष्य वपुषि व्रणमाकुलत्वं
सम्प्रापितेषु सचिवेषु विचारयत्सु ।
अन्तर्दधे च भृतको जरतीं विमान-
मारोप्य शङ्करपुरं प्रमथैरनायि ॥ ३३ ॥

आश्चर्यमेतदिति पाण्डचपतेः समीप-
मासाद्य तेषु सचिवेषु समुच्चरत्सु ।
पाथोधिरागत इव भ्रमतो जनस्य
कोलाहलेन सकलेन पुरं पुपूरे ॥ ३४ ॥

"कुत्रत्यमेतदुदकं बडवानलेन
कुम्भोद्भवेन जठरे निकटे वसद्भ्याम् ।
आस्वादितस्य जलधेः किमु वेगवत्याः
पूरेण वृद्ध"मिति वागभितो जजृम्भे ॥ ३५ ॥

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1. Ms. is worm-eaten here.

आकर्ण्य भूभृदयमाकुलतामपास्य
शक्ति जले जलनिधेरमुचत् सलीलम् ।
तत्तादृशं हृदि वचस्तरुणेन्दुमौलेः
सञ्चिन्तयन् सललितस्मितकन्दलीकम् ॥ ३६ ॥

पाथोवियोगपरितापसमाकुलाङ्ग-
त्वङ्गद्भुजङ्गमकरप्रकरं समन्तात् ।
संशोषमस्त्रविभवेन धराधिपस्य
कल्लोलिनीसहचरः कलयाञ्चकार ॥ ३७ ॥

"शम्भोश्चरित्रमतिचित्रमिदं समस्त-
मन्यन्न किञ्चि"दिति संलपता जनेन ।
धामाभिराममभिगम्य शशाङ्कमौलेः
साष्टाङ्गमस्य चरणे प्रणतिं चकार ॥ ३८ ॥

उत्थाय भूभृदुरगाभरणस्य धाम्नः
सम्पूज्य हेमकलशैश्चरणारविन्दम् ।
आसाद्य गेहमवनीपतिमौलिमाला-
विश्रान्तपादकमलः पृथिवीं शशास ॥ ३९ ॥

अस्य प्रशस्ययशसो हरनन्दनस्य
वाराङ्गनासु बहवस्तनया बभूवुः ।
आक्रान्तमेभिरभवत् सकलं जगच्च
वंश्ये शिशौ वरगुणेऽपि च वर्तमाने ॥ ४० ॥

अन्तश्चरान[धिजवान्][1] मरुतो निरुध्य
निध्याय पादकमलं निटिलेक्षणस्य ।
शम्भोः कदम्बविपिने कलितास्पदस्य
सायुज्यमेष [भजति स्म][2] समस्तपूज्यम् ॥ ४१ ॥

तस्यौर्ध्वदैहिकममी तनयाः समाप्य
सर्वे विभज्य धरणीमशिषन्नशेषाम् ।
उच्चाटितो वरगुणोऽपि पुरादुदश्रीः
पर्यभ्रमद् दिशि दिशि प्रथमानखेदः ॥ ४२ ॥

आलम्ब्य वेषमवनीसुरनिर्विशेषं
[दिक्षु][3] भ्रमन् क्षितिभृदात्मज एष सीदन् ।
आसाद्य वादपुरमत्र ददर्श कञ्चित्
पञ्चेषुभञ्जनपदाम्बुजचञ्चरीकम् ॥ ४३ ॥

आवेदितां सविधगैरवदातवृत्तै-
राकर्ण्य वादपुरनायक इत्यभिख्याम् ।
अस्यावनीशतनयः पदयोरनंसी-
दस्मद्द्विषाम[न]यमेव[4] हनिष्यतीति ॥ ४४ ॥

आनम्रमङ्घ्रिसरसीरुहयोरवेक्ष्य
पाण्ड्यक्षितीशतनयं प्रतिपन्नहर्षः ।
उत्थाप्य गाढमुपगूह्य निवेश्य चाङ्के
पाण्यम्बुजेन[5] वपुरस्य परामसर्श ॥ ४५ ॥

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1. The ms. leaves a gap for धिजवान्
2. The ms. reads only ज स्म ।
3. The ms. reads दक्ष for दिक्षु
4. The ms. reads only मयमेष
5. The ms reads पाण्ड्यंबुजेन ; the reviser corrects बु to भु

चेतस्सरोजमणिमन्दिरशम्भुशीर्ष-
प्रोज्जृम्भदिन्दुकरकन्दलविभ्रमेण ।
मन्दस्मितेन मधुरेण मनस्तदीय-
मानन्दयन् सहसितं भसितं व्यतानीत् ॥ ४६ ॥

"पञ्चाक्षरस्य भसितस्य च वैभवेन
पाण्ड्याधिपो भव भवे"ति च भाषमाणः ।
नीत्वा निजं गृहमसौ नियमावसाने
भक्तं निषिक्तमदिशत् सुधयेव तस्मै ॥ ४७ ॥

तस्मादधीत्य सकलं धनुरागमादि
कामन्दकीयमपि कन्दलदभ्युपायम् ।
वाराङ्गनातनुभुवां[1] मधुरापतीना[2]-
मन्योन्यवैरमयमाकलयाञ्चकार ॥ ४८ ॥

"अन्तर्विरोधमयि वर्धय शात्रवाणा-
मासाद्य नागपुर"मित्यभिधीयमानः ।
बालेन वादपुरराडपि तत्र गत्वा
बध्वा च तत्र समयं गमयाञ्चकार ॥ ४९ ॥

शैवान् धनेन वसनेन तथाशनेन
सन्तोषयन्तमपि शङ्करमर्चयन्तम् ।
आलोक्य वादपुरवल्लभमादरेण
सर्वस्तदङ्घ्रिसरसीरुहषट्पदोऽभूत् ॥ ५० ॥

1. The ms. reads भवा
2. The ms. reading is पतीन्द्र

श्लाघ्यानि तस्य चरितानि धराभुजोऽपि
श्रुत्वा सुजातयशसो मुनिपुङ्गवस्य ।
दत्त्वा धनानि वसनानि विभूषणानि
भक्त्या परिष्कृतधियः प्रणतीरकुर्वन् ।। ५१ ।।

"अंहांसि संहरति, मङ्गलमादधाति
हर्षं प्रकर्षयति, भूरियशस्तनोति ।
भस्मे"ति फालफलके पदसन्नताना-
मेषां विशेषकमसावमुना चकार ॥ ५२ ॥

"कृत्येषु किङ्करवदङ्घ्रिसरोजनम्रा-
नस्मान्नियुङ्क्ष्व कृपये"त्यभिभाषमाणान् ।
सन्तोषयन् क्षितिपतीन् सरसैर्वचोभिः
प्रस्थापयन् स्वभवनं प्रथमो द्विजानाम् ।। ५३ ॥

'बालः कदा वरगुणो भजताममीषां
[राज्याधि][1]पत्य'मिति बाडवसार्वभौमः ।
सञ्चिन्तयन्नहिभयं जनयन्नुवास
तस्मिन् पुरे स्मरहरार्चनतत्परः सन् ॥ ५४ ।।

'पाण्ड्याव[2]नीशतनयैरनयैरवंश्यैः
प्रस्थापितो वरगुणो भ्रमति क्व वे'ति ।
मौलान् प्रधानसचिवान् मुहुरात्तखेदा-
नाहूय वादपुरराडिदमाबभाषे ॥ ५५ ॥

1. The ms. has an unindicated gap here.
2. ण्ड्याव has been added by the reviser.

"प्राप्तोऽभवद् वरगुणः परितो भ्रमित्वा
पार्श्वं ममाद्य धनुरागमपारदृश्वा ।
भद्रासनं यदि भजेत् पटुविक्रमोऽयं
राजन्वती वसुमती सकला भवित्री ॥ ५६ ॥

"भद्रासनं च मकुटं मधुरा ममैव
नान्यस्य कस्यचिदिति स्फुटमारटद्भिः ।
कैश्चित्क्षितिक्षिदधमैः क्रियते विरोधः
कालोऽयमत्रभवतामपि काङ्क्षितानाम्" ॥ ५७ ॥

सर्वान्नियुज्य सचिवानिति सान्त्वपूर्व-
मन्योन्यवैरमपि चारचयन् नृपाणाम् ।
चन्द्रान्ववा[यपु]न[1]रुद्धरणं विधास्यन्
चाणक्यविक्रममसौ धरणौ चकार ॥ ५८ ॥

अन्योन्यसङ्गरवशादवनीभुजोऽपि
राज्यं विसृज्य विवरं विविशुर्गिरीणाम् ।
किञ्च प्रपञ्चितमुदः परितो व्यजृम्भन्
पाटच्चराः क्षपयितुं द्रविणं प्रजानाम् ॥ ५९ ॥

कुञ्जश्रितेषु कुलभूमिभृतां नृपेषु
सर्वत्र चोरविसरेषु समुत्थितेषु ।
प्रस्थाप्य वादपुरराट् प्रथितानमात्या-
नानाययद् वरगुणं सहसाऽभिषेक्तुम् ॥ ६० ॥

आयान्तमेनममृतांशुकलावदातं
प्रत्युद्ययौ सपदि पौरजनः प्रसीदन् ।
"प्राणान् जनस्य वहतो भवति प्रमोदः
कालेन गाढ"मिति कन्दलयन् वचांसि ॥ ६१ ॥

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1. The ms. reads चन्द्रान्ववापन

नीहारशीकरपरम्परया निषिक्त-
　　माकीर्णपुष्पमगरुद्रवधूपशालि ।
शृङ्गारितं[1] दिशि दिशि ध्वजमण्डलेन
　　बालो विवेश नगरं बहलप्रमोदम् ॥ ६२ ॥

अभजत् पुरमर्धचन्द्रमौले-
　　रथमासाद्य पुरान्तरं कुमारः ।
उपवासयदुच्चकैः स्फुरन्त्या
　　नखभासा नवचन्द्रिकावतारम् ॥ ६३ ॥

"भव महेश्वर शङ्कर शैलजा-
　　सहचर स्मरघस्मर पाहि माम्" ।
मुहुरिति स्तुतिमारचयन् मुदा
　　वरगुणो मणिमन्दिरमासदत् ॥ ६४ ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ

पाण्ड्यकुलोदये

षष्ठः सर्गः ॥[1]

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1. The ms. reads शृङ्गारितां

1. Post-colophonic statement : श्री-कान्तिमती-सहित-श्री-शालि-वाटीश्वराभ्यां नमः ।

अथ सप्तमः सर्गः

अथ कोशगेहमवलोक्य शात्रवै-
र्हृतहेमरत्नमकुटाङ्गदादिकम् ।
अभिषेचनं कथममुष्य सम्भवे-
न्मकुटं विनेति सचिवा व्यचारयन् ॥ १ ॥

सचिवान् समीक्ष्य परिखेदिनो वणिक्
शफरेक्षणासहचरो हरोऽभवत् ।
अधिशीर्षमाकलितरत्नपेटिकां
परिकल्प्य पारिषदमण्डलीमसौ ॥ २ ॥

अविशन्निवेशमयमग्रिमो विशा-
मवनीभुजो निबिडिताङ्गणं हयैः ।
करिगर्जिताकुलकुरङ्गलोचन-
स्फुरदंशुकन्दलितनीलनीरदम् ॥ ३ ॥

अयमाकलय्य हतकान्तिविभ्रमां
मणिमण्डपे क्वचन मन्त्रिमण्डलीम् ।
"सचिवाः ! किमेत"दिति संभ्रमान्वितो
वचनं बभाण वणिजामधीशिता ॥ ४ ॥

"अधिराजपुत्रमभिषेक्तुमुद्यता
वयमद्य, नापि मकुटं मनोहरम् ।
अमुना विना कथमिदं भवेदिति
व्यथयाऽऽकुलाः स्म" इति तैरभण्यत ॥ ५ ॥

"सकलक्षमावलयमूल्यमस्ति मे
सचिवाः किरीटममुनाऽभिषिच्यताम् ।
अवनीभृदात्मज" इति ब्रुवन्निदं
वितरन् विशामधिपतिस्तिरोदधे ॥ ६ ॥

"मकुटं वितीर्य वणिजा तिरोहितं
किमिदं कृतान्तमथनस्य चेष्टितम्" ।
सचिवच्छटेति समुपोढविस्मया
विदधेऽभिषेचनमहोत्सवं विभोः[1] ॥ ७ ॥

अथ नीपकाननजुषः स्मरद्विषः
कृपयाऽभिषेचनमहोत्सवे कृते ।
अभिजातमङ्गदमिवाधिपो विशां
भुवमाबभार भुजया जयाङ्कया ॥ ८ ॥

पदमस्य पार्थिवकिरीटमालिका-
रजसां भरेण परिधूसरीकृतम् ।
वसनाञ्चलेन वसुधाधिपात्मजाः
परिमृज्य खेदमभजन् प्रतिक्षणम् ॥ ९ ॥

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1. The ms. reads विभो

स्मरघस्मराङ्घ्रिसरसीरुहालिनो
धनुषो ध्वनोऽस्य विरराज सङ्गरे ।
परिपन्थिनाममरसुन्दरीकर-
ग्रहणेषु मङ्गलमृदङ्गशिञ्जितम् ॥ १० ॥

अथ "पूर्वदेशजनुषस्तुरङ्गमान्
समुपाहरे"ति धनमर्पयन्नयम् ।
प्रजिघाय वादपुर[1]वल्लभं पति-
र्धरणेः परप्रमथने कुतूहली ॥ ११ ॥

मधुरापतेर्मदनविद्विषः पदं
परिपूज्य कैरवसरोरुहादिना ।
हरकिङ्करानपि शनैरशिश्रियत्
पृथुतीर्थमास्पदमनङ्गशासिनः ॥ १२ ॥

तरुणेन्दुशेखरममुं पुरत्रयीं
धरणीसुरप्रवरशाब[2]सञ्चयम् ।
परिपालयन्तमवलोकयन् परां
मुदमाप वादपुरवल्लभो [हृदि][3] ॥ १३ ॥

अनुगृह्य वादपुरवल्लभं हरो
नयनाम्बुजेन नवविभ्रमस्पृशा ।
प्रदिदेश पञ्चभिरलङ्कृतं परं
मनुमक्षरैर्मथितपापमण्डलम् ॥ १४ ॥

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1. वातपुर corrected to वादपुर by the reviser, here as also elsewhere, below.
2. The ms. wrongly reads शाप for शाब
3. The ms. reads मिनि: for हृदि

परमेश्वरस्य कृपया परित्यजन्
भववासनां, पदममुष्य भावयन् ।
अभिजातया कवितया हरं स्तुवन्
पुरि तत्र पुष्पशरविद्विषोऽवसत् ॥ १५ ॥

द्विजशाबकैः सह तिरोहितो हरः
प्रतिपद्य यं फलितमिङ्गुदीतरुम् ।
तदुपान्त एव सदनं स्मरद्रुहः
सचिवश्चकार धरणीपतेर्धनैः ॥ १६ ॥

मणिमण्डपैश्च वरणैश्च गोपुरै-
र्महितं विधाय मदनद्विषो गृहम् ।
चरितार्थमात्मजननं व्यचारयत्
सचिवोत्तमो जगति सर्वजन्तुषु ॥ १७ ॥

अनुमासमुत्सवमनङ्गशासिनो
विविधं रसादिभिरसौ विकासयन् ।
गमयाञ्चकार समयं शनैर्धनैः
परिपूरयन्नपि भवस्य किङ्करान् ॥ १८ ॥

"वसुधेश ! वादपुरवल्लभस्तव
द्रविणैश्चकार सदनं स्मरद्रुहः ।
भवतः कथं नु तुरगागमो भवेत्"
सचिवैस्तदेति समसूचि भूभुजे ॥ १९ ॥

अवनीपतिर्हृदि विषादमद्भुतं
प्रवहन्नुवाच परिचारकानिति ।
"सचिवं समानयत वाऽद्य सैन्धवैः
सहसैव बन्धुमधिबन्धनालयम्" ॥ २० ॥

अधिगम्य मन्त्रिणममी न्यवेदयन्
कथितं समस्तमपि भूभुजा क्रमात् ।
स च विह्वलः "शशिकिशोरशेखरः
शरणं ममे"ति शयनीयमासदत् ॥ २१ ॥

"अहमाहरामि तुरगान् पुरोभवान्
मधुरां भजत्वि"ति पुरद्विषोदिते ।
[अभिदर्शनाद् धृतिमुपेत्य][1] हर्षवान्
पृथुतीर्थमेष विसृजन् विनिर्ययौ ॥ २२ ॥

मधुरां प्रपद्य मदनद्विषः पदं
प्रणिपत्य पार्थिवमलंव्यलोकयत् ।
अभितो धुनानमसिमाहव[2]श्रियः
कुचकुम्भवर्तिरचनैककत्रिकम्[3] ॥ २३ ॥

"परितः पुरं नरपतेः प्रसाध्यतां
परिकल्प्यतामभिनवा च मन्दुरा ।
वणिजः प्रसूनवनमाश्रिता हयै-"
रिति भाषितैरयमतोषयन्नृपम् ॥ २४ ॥

"पथि चङ्क्रमेण परिखेदितो भवान्
भजतां गृहानि"ति वसुन्धरापतिः ।
सचिवं नियुज्य सहसा गृहान्तरं
प्रविवेश पाणिमवलम्ब्य वेत्रिणः ॥ २५ ॥

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1. The ms. is defective ; it reads अभिदर्शनमवे स
2. The ms. has वह्‌ for ह्व
3. The ms. has some extra syllables here. It actually reads वर्तिचरचनैककुकत्रिकम्

समये गते बहुतिथेऽपि नागमन्
नगरोपशल्यमुदयद्रया हयाः ।
अमुना विषादमवनीभृदश्रयद्
अवदद् भटान् निकटवर्तिनो रुषा ॥ २६ ॥

"सचिवाधमो झटिति बध्यतां गुणै-
रधिबन्धनालयमसौ निधीयताम्" ॥
परुषैर्वचोभिरिति भूभुजो भटाः
सचिवं विकृष्य सदसोऽनयद् बहिः ॥ २७ ॥

"जनमेनमाकुलितमुद्भटैर्भटैः
शफरेक्षणे जननि ! किं न पश्यसि ।
हरिसायकाहिपुरनायक ! त्वया-
[1]प्यपहस्तितोऽह"मिति तेन [देवितम्][2] ॥ २८ ॥

सचिवस्य वीक्ष्य हृदिवासवैखरी-
म[3]खिलान् निरूध्य धृत[4]जम्बुकान् हयान् ।
अवहत् स्वयं च हयपालभूमिका-
मखिलैर्गुणैः सममदभ्रविभ्रमाम् ॥ २९ ॥

अयमश्ववारवपुरादिमः पुमान्
अभजत् तुरङ्गमधिकङ्गर्मचिषा ।
वपुरस्य भूषयितुमङ्घ्रिणा मही-
मवदारयन्तमहिपुङ्गवैरिव ॥ ३० ॥

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1. The ms. पिपहस्तितो
2. The ms. has वाकृतम् for देवितम्
3. न for म in the ms.
4. The ms. reads धित for धृत

रजसा खुरक्षरभुवा नभोनवीं
तटिनीं सरोजमपि तत्र पङ्कजम् ।
अवनीरुहानमरलोकपादपान्
विदधानमेतदुपशल्यवर्तिनः ॥ ३१ ॥

"सकला सरिद्रमणमेखला धरा
मम धाटिकासु भविता कियत्पदम्" ।
विमृशन्तमेवमिव[1] धूलिपालिभिः
स्थलयन्त[2]माशु सकलान् सरित्पतीन् ॥ ३२ ॥

प्रचलत्खलीनकटकावलम्बिना
पुरुषद्वयेन पुरतो निवेशितम् ।
जलदेषु पातुमिव शीतलं पय-
स्तरलीकृताग्रखुरमुच्चकै रुषा ॥ ३३ ॥

प्रतिपद्य तं परिलसद्वयं हयं
सविधं जगाम धरणीभृतो हरः ।
अधिरूढवद्भिरभितो गणैर्हयान्
अतिशुभ्रकञ्चुकशिरस्त्रधारिभिः ॥ ३४ ॥

पुरतो नृपस्य पुरशासनो हयं
परिनर्तयन्नसिमपि प्रकम्पयन् ।
अखिलैर्गणैः सममशेषमम्बरं
कवलीचकार रजसां कदम्बकैः ॥ ३५ ॥

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1. The ms. reads मेवविव

2. The ms. reads स्थरयन्त

प्रमथैः सह प्रसवसायकान्तके
तुरगान् प्रनर्तयति धूलिपालिभिः ।
अपहाय सिन्धुरशनामशिश्रियन्
सकलानि भूतपटलानि संक्षयम् ।। ३६ ।।

तुहिनांशुशेखरतुरङ्गजन्मभिः
[परिसंस्तृतेषु][1] पवनेषु पांसुभिः ।
कथमप्यलक्ष्यत कपर्दिपन्नग-
श्वसितेन खण्डितरजस्तदाननम् ॥ ३७ ।।

अभिजातलक्षणपरिष्कृतान् हया-
नवलोकयन् क्षितिभृतामधीशिता ।
प्रशशंस वादपुरवल्लभं मुदा
परिरब्धवानपि परिष्क्रियां ददौ ॥ ३८ ।।

"वणिजामुनैव हयजालमाहृतं
तदयं धनैश्च वसनैः समर्च्यताम्" ।
वचसेति वादपुरभर्तुरक्षिपत्[2]
पटमत्र[3] पल्लवितविभ्रमं नृपः ।। ३९ ।।

परिगृह्य पाणिधृतवल्लपल्लवे
पटमेतदेव परिनर्तयन्[4] मुदा ।
क्वचिदक्षिपत्,[5] कुसुमसायकद्विषो[6]
धरणीपतिश्च कुपितस्तदाऽभवत् ।। ४० ।।

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1. The ms. reads परिसूनुतेषु
2. The ms. reads रक्षपत्
3. The mss. reads पटमन्त्रि
4. The ms. reads नर्तया
5. The ms. has दक्षपत्
6. The ms reads द्विषं

"तव पामराः कथममी धरापते !
विभवं वदन्ति कृतमत्र भिक्रिया" ।
सचिवोत्तमस्य वचसेति संभृतां
[1][क्रुध]मुत्ससर्ज जगतोपुरन्दरः ॥ ४१ ॥

अमृतांशुलेशमकुटो मृडो हया-
नवनीभुजः करसरोरुहेऽर्पयन् ।
परिगृह्य पट्टपटभूषणादिकं
प्रमथैः सह प्रचलितो गृहात् प्रभोः ॥ ४२ ॥

धरणीपतिर्ग्रहगणं सभाजयन्
द्विरदाननं द्विजपरम्परामपि ।
अहितेऽह्नि मङ्गलमृदङ्गभाङ्कृतै-
रनयत् स्वकीयमणिमन्दिरं हयान् ॥ ४३ ॥

मणिमन्दिरान्तरजुषो महाहयान्
मुहुराकलय्य मुदमुद्वहन्नसौ ।
चरणारविन्दमकरन्दषट्पदा-
नखिलानरातिनृपतीनमन्यत ॥ ४४ ॥

तदुपान्तभाजि मणिमण्डपे क्वचित्
निवसन्निनाय दिवसं नृपाग्रिमः ।
क्लमथप्रमाथकलनाविव क्षणं
चणकादिभक्षणमनुक्षणं क्षिपन् ॥ ४५ ॥

सन्तापमात्मकरसम्भृतमंशुमाली
संक्रामयन्निव रथाङ्गतलोदरीषु ।
तत्रान्तरे चरमशैलतटं जगाम
भर्ता भुवोऽपि भवनं प्रथमानमानः ॥ ४६ ॥

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1. The ms. reads क्रिय for क्रुध

अथ जम्बुकत्वमधिगम्य ते हया
निखिलान् निगृह्य नृपतेस्तुरङ्गमान् ।
विपिनान्ययुर्विविधरक्तशीकर-
प्रकरानुविद्धवदनान् मृगेन्द्रवत् ।। ४७ ।।

दुश्चेष्टितानि विविधानि तुरङ्गमाणा-
मावेदयत्सु हयकारकदम्बकेषु ।
सन्तापवैभवकृशानुकृशानुभावः
सञ्चिन्तयन् समरहंसमयं निनाय ।। ४८ ।।

।। इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ

पाण्ड्यकुलोदये

सप्तमः सर्गः ।।

अथ अष्टमः सर्गः

पाण्ड्यभर्तुरभवन् हया हरे-
णाहृताः किमपि फेरवा इति ।
चोलभूभृदधिगम्य दुर्मतिः
प्राचलत् फणिपुरीजिघृक्षया ।। १ ।।

एष शेषजगतीभृतस्तटे
वर्तमानमभिवन्द्य माधवम् ।
वेगया विकचपुष्पपूगया
भूषितामभजत द्विषः पुरीम् ।। २ ।।

'हन्त ! वादपुरवल्लभेन मे
नीतमेव निखिलं धनं गृहात् ।
आहृतानपि हयान् धनैः [पुन][1]-
र्जम्बुकानकृत चन्द्रशेखरः ।। ३ ।।

'छिद्रमेतदवलम्ब्य विद्विषा
सर्वतश्च नगरी समावृता ।
नो धनं न च हया न वा भटाः
कृत्यमत्र किमि'ति क्षितिं लिखन् ।। ४ ।।

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1. The ms. indicates a gap for पुन

निःश्वसन्नपि समग्रजृम्भितं

स्तम्भयंस्तरलयन् रदच्छदम् ।

नीपकाननिवेशनं शिवं

निश्चिकाय शरणं नृपाग्रिमः ॥ ५ ॥

अस्य तापमवलोक्य शङ्करः

किङ्करस्य कृपयाऽकिरद् गिरः ।

"साह्यमत्र भवतः करोम्यहं

सङ्गराय चलताद् भवानि"ति ॥ ६ ॥

मारसूदनगिरा महीपतिः

सञ्चचाल समराय सत्वनः ।

ताड्यमानपटहस्वनश्रिया

दारयन्निव चराचरोदरम् ॥ ७ ॥

धर्ममर्मरितपत्रपादपे

क्लान्तरोहितगवेषितह्रदे ।

कानने क्वचन युद्धमुद्धतं

पाण्ड्यचोलजगतीभुजोरभूत् ॥ ८ ॥

चण्डरोचिरखिलं चराचरं

भञ्जयन्निव करप्रवारतः

सन्ननाम[1] जगदण्डभाण्डके

तादृशि स्फुरति जन्यसम्भ्रमे ॥ ९ ॥

अस्त्रशस्त्रपरिघट्टनश्रमा-

दातपेन महता विजृम्भता[2] ।

आकुलीकृतमुदन्ययाऽखिलं

सैन्यमाशु जगतीभुजोरभूत् ॥ १० ॥

1. The ms. reads ननाभ

2. The ms. reads पि जृम्भत

पाटलोत्पलपरिष्कृतोदकां
पाण्ड्यसैन्यविवरे प्रपां भुवः ।
कल्पयन् करकमर्पयन् करे
तद्भटश्रममपाहरत् तदा ॥ ११ ॥

बाधितान् प्रचलया तृषा भटान्
पाणिपल्लवपरिच्युतायुधान् ।
चोलभूमिरमणस्य दुःखितान्
वीक्ष्य हर्षमभजद् वृषध्वजः ॥ १२ ॥

पीडितानरिभटान् पिपासया
मूर्च्छया मुकुलितेक्षणाम्बुजान् ।
शीतलेन सलिलेन जीवयन्
प्राप पाण्ड्यनृपतिर्यशः परम् ॥ १३ ॥

पालितान् प्रधनलम्पटान् भटा-
नाप्तत्द्रुटतुरङ्गमायुधान् ।
आनयद् वरगुणोऽभिपत्तनं
दुःखितेन सह चोलभूभुजा ॥ १४ ॥

आत्मनो गृहमरिं क्षितिक्षिता
प्राप्य पार्थिवशिरोमणिर्मुदा ।
वाहिनीपरिवृढान् महीभुजः
प्राहिणोत् प्रणयगर्भया दृशा ॥ १५ ॥

भोजनेन वसनेन भूषणै-
र्मानयन् प्रतिभटं महीपतिः ।
वासयन् निजगृहे च मञ्जुले
मासमेकमनयन्महामनाः ॥ १६ ॥

प्राभृतैर्बहुविधैः प्रतोषयन्
प्राहिणोच्च परिपन्थि[नं नृपम्][1] ।
सोऽपि चोलवसुधामशिश्रियत्
सह्यशैलतनयासनाथिताम् ॥ १७ ॥

अस्य पञ्च धरणीभुजोऽभवन्
अन्वये ज्वलन[2]कर्मतेजसः ।
अम्बुधावमरपादपा इव
स्पर्शनेन सुमनःप्रसादकाः ॥ १८ ॥

अग्रजोऽथ कुलशेखरोऽभवत्[3]
पाण्ड्यवंशपरिपालनाद् भजन् ।
अन्यदङ्गदमिवाभि[तो][4]भव-
न्मद्रराजसदृशेन बाहुना ॥ १९ ॥

गुल्फदघ्नमपि वीक्ष्य विह्वलं
वारिवाजसदृशो[5] भवन्त्यलम् ।
अस्य कीर्तिहरिणेक्षणा क्षणात्
सन्ततार सकलान् सरित्पतीन् ॥ २० ॥

केशपाशमवपात्य गृह्णता
कुर्वतः कुचकुलाचलप्रभाम् ।
कामिनेव गहने महीरुहा
यद्विपक्षितरुणीषु चेष्टितम् ॥ २१ ॥

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1. The portion for नं नृपम् is broken in the ms.
2. The ms. reads जनन
3. The ms. actually reads कुलशेखराभयात्
4. The ms. has व for तो
5. सदृशो in ms.

तत्र शासति समुद्रमेखलां
स्थाणुनद्धहृदयद्विपे नृपे ।
गन्धसिन्धुरमुखेष्ववग्रहः
खड्गभीतिरपि काननेष्वभूत् ॥ २२ ॥

मल्लमेत्य जगमल्ल[1]मग्रतो
घातयन्तमवलोक्य डिण्डिमम् ।
उल्लसन्मदमुदस्तदुर्मदं
निर्जिगाय युधि यो निजौजसा ॥ २३ ॥

एत्य गन्धगजमेक एव यो
निर्ममन्थ निखिलं द्विषद्बलम् ।
पूर्वपर्वतपताविव स्फुर-
न्नन्धकारमरविन्दबान्धवः ॥ २४ ॥

यत्करालकरवालखण्डितै-
र्विद्विषद्भिरुपपादितं व्रणम् ।
वीक्षितुं किल कलाधिपो वियत्
प्रत्यहं भजति पद्मबान्धवम् ॥ २५ ॥

भूधरान् यदरिपूर्णगह्वरा-
नङ्घ्रिणा मथितुमाहतैरिव ।
यद्गृहाङ्गणगतैर्मतङ्गजै-
श्चाल्यते स्म सततं करच्छटा ॥ २६ ॥

अथ सुन्दरपाण्ड्यभूभृतः
क्षितिभर्तुः सहजस्य शाससा ।
अधिवञ्चि जयाभिषेचनं
प्रतिपक्षं प्रतिमथ्य यो व्यधात् ॥ २७ ॥

1. The ms. reads जगमल्य

2. The ms. is defective. It reads यः प्रतिपक्षपक्षमाथी

विमतानखिलान् विजित्य पृथ्वी-[1]
भृतम् आ पाण्ड्यकुलाधिपेन येन ।
करुणा[व्य][2]सनेन कामरूपो
मुमुचे मुग्धवधूजनाधिनाथः ॥ २८ ॥

अमुना विजितैरमर्त्यवृक्षै-
रधिगम्याभ्रतरङ्गिणीसमीपम् ।
विदधे विविधं तपो दधानै-
र्विपुलं वल्कलमुत्कटा जटाश्च ॥ २९ ॥

तस्यानु सागरपटीमशिषद् धरित्रीं
विक्रान्तिमान्नृप[ति]षु[3] विक्रमपाण्ड्यदेवः ।
आसज्य यस्य सकलामधिबाहु पृथ्वी-
माशावशासहचराऽऽविहरन्नगेषु ॥ ३० ॥

यस्तुङ्गसङ्गरहताहितसौधशृङ्ग-
प्रेङ्खन्मृगेन्द्रकरकृष्टकुरङ्गशावम् ।
चन्द्रं चकार विमलं सति यत्कुमारे
वंशे भविष्यति कलङ्ककथा कथं वा ॥ ३१ ॥

कूटारिभूरमणकूटविपाटनाति-
प्रौढाहवारभटिको भुवनैकवीरः ।
वीराभिषेकमभजद् विमतान् विजित्य
कारानियन्त्रितघनाघन एष काञ्च्याम् ॥ ३२ ॥

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1. The ms. reads पृथ्वीं
2. व्य omitted in the ms.
3. The ms. reads नृपषु

अनुजनिरस्य शस्यपरिपन्थिकिरीटलुठत्-
प्रतिनवमाल्यशीर्णमकरन्दसगन्धपदः[1] ।
तमनु सरित्सहायरशनामशिषद् धरणीं
सुभग[तया च][2] कुन्द इव सुन्दरपाण्ड्यविभुः ॥३३॥

कलियुगधर्ममर्मरितविग्रहधर्मपरि-
श्रम[पर][3]नर्मवर्मठघनच्छदसाल इव ।
धवलितसर्वदिङ्मुखयशःसुरराजनदी-
कनखलशैलराज इव यस्य रराज [यशः][4] ॥ ३४ ॥

निजपृतनाङ्घ्रिचङ्क्रमनितान्तनिरूढरजः-[5]
प्रसरणशान्तपूरमधिपं सरितामपि यः[6] ।
[7][समरह]ताहितप्रणयिनीनयनाम्बुरुह-
प्रसृमरनिर्झरेण परिपूरयतिस्म पुनः ॥ ३५ ॥

अजनि रजनिभर्तुर्वंशरक्षाविधायी
तदनु तदनुजन्मा राजराजाभिधानः ।
कनदसितसरोजाडम्बरो यत्कटाक्षः
करसरसिरुहैव स्पर्धया कर्णलङ्घी ॥ ३६ ॥

विपिनविवरभाग्भिर्यद्भयाद् विद्विषद्भि-
र्निकटविटपिशाखासक्तवेणीकलापैः ।
अपसरति तुरङ्गे सम्भ्रमाल्लम्बमानै-
र्यवसपुरुषभङ्गी जाङ्गलेष्वाललम्बे ॥ ३७ ॥

---

1. The ms. reads गन्धदम्
2. The ms. reads only सुभगताय
3-4. Om. in ms. suitably filled.
5. The ms. reads राज for रजः
6. यतः in the ms. for यः
7. The ms. is corrupt. It reads मुरहि for समरह

स्फुरति समिति यस्मिन् भूतवेतालपूगै-
रसिविशसितशत्रु[स्वादु][1]मांसातिलोलैः ।
[अखिलमविकृतानामाकृषज्जग्धमन्यत्][2]
प्रविसृत[3]मरिराजप्राणरक्षाप्रवीणैः[4] ।। ३८ ।।

अथ कलियुगराम इत्यमीषा-
मवनिभुजामजनिष्ट भागधेयः ।
समरभुवि समस्तवैरिभूभृद्-
विजयसमर्जित[5]वीरपाण्ड्यशब्दः ।। ३९ ।।

चरणसरसिजे करे शरीरे
सकलनराधिपलक्षणैः प्रगृह्य ।
विनिहित इव यो विराजति स्म
प्रचुरमणिव्रजभाजि भद्रपीठे ।। ४० ।।

अहिपरिवृढमस्तकादशेषं
भरमपहर्तुमिवाब्धिमेखलायाम् ।
भुजयुगल[ममुष्य][6] पुण्यकीर्ते-
रभजत जानुविलङ्घि जाङ्घिकत्वम्[7] ।। ४१ ।।

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1. Ms. defective. It reads only क्ष in place of स्वादु
2. Ms. corrupt. It reads अखिलमपितृणानामाकृष्य जिन्यादन्य
3. The ms. actually reads only प्रसृत
4. The ms. reads प्रवीणाम्
5. The ms. reads समार्जित
6. The ms. reads मम in place of ममुष्य
7. The ms. has कावम् for कत्वम्

स्वस्त्रीयमस्य वर[भा]सुरपाण्ड्य[नाम][1]
कोदण्डरामबिरुदं कुलशीलसारम् ।
संछिद्य कण्टककुलं[2] शरमण्डलेन
सम्पाद्य साम्यमपि सैनिकसञ्चरेण[3] ।
[4]बद्धालिका बहलवाजिभरेण[5] येन
चक्रे समुद्ररशना सकला धरित्री ॥ ४२ ॥

घोटी खुरक्षुरवि[6]भुग्नकुलाचलासु
धाटीषु यस्य रिपुचारुदृशश्चलन्त्यः ।
अम्भो दृगम्बुजविजृम्भितमानने स्वे[7]
वक्षोजयोः कठिनतां च पदोरवाञ्छन् ॥ ४३ ॥

अभवदवनिभर्तुरस्य वंशे
कनकपराक्रमपाण्ड्यभूमिकान्तः ।
अवनतमरिभूभृदुत्तमाङ्गैः
सह युधि यस्य शरासनं बभूव ॥ ४४ ॥

प्रथममखिलभूभृदुत्तमाङ्ग-
प्रकटकिरीटदृषत्परिभ्रमाणि ।
चरणसरसिजानि यज्जितानां
धरणिभृदङ्गणचङ्क्रमक्षमाणि ॥ ४५ ॥

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1. Ms. defective; it reads वरसुरपाण्ड्य
2. The ms. reads कण्टककूरलं
3. The ms. reads मञ्चरेण
4. The ms. reads बभ्यालिका
5. The ms. reads भिरेण
6. The ms. reads यि for वि
7. The ms. has पु for स्वे

अधिरण[1]मवलोक्य मण्डलाग्रं
विधृतमभङ्गुरविक्रमेण येन ।
सरसिजपतिमण्डलं चकम्पे
सकलविपक्षधरेशमण्डलं च ।। ४६ ।।

अथ भुवमभिरामवीरपाण्ड्यो
धरणिभृतोऽस्य शशास भागिनेयः ।
सरसिजमपहाय यत्कराब्जं
सरिदधिनाथसुता समाललम्बे ।। ४७ ।।

[उरसि शफर][2]चिह्नमुद्वहद्भि-
श्चतुरममुष्य च नाम धारयद्भिः ।
दिशि दिशि परिपन्थिपार्थिवेन्द्रैः
कनकधराधरसंबरो ललास[3] ।। ४८ ।।

[जलपरिषदि सर्वदाऽनुषङ्गं][4]
गुणमपि भङ्गुर[मुद्गमं च पङ्कात्][5] ।
सरसिरुहि समीक्ष्य यस्य लक्ष्मी-
रनघमशिश्रियदाननारविन्दम् ।। ४९ ।।

अस्याभिरामकुलशे[खरवीरपाण्ड्यः][6]
सर्वं बभार धरणीवलयं भुजेन ।
यः सप्ततन्तुजनुषैव यशःपटेन
संछादितं त्रिभुवनं सकलं ततान ।। ५० ।।

---

1. The ms. reads अधिरमण
2. Ms. defective ; it reads उपरच्छिफर
3. Ms. defective ; it reads संबरोललम् ।
4. Gap indicated in ms. It reads जलपरि-gap-कानुषङ्गौ
5. Ms. corrupt. It reads मुद्गं च पठकात् ।
6. Gap indicated in ms. filled tentatively.

योगीव संयति वपुः प्रविशन् परेषां
कुर्वन्नखर्वमपि चङ्क्रममन्तरिक्षे ।
प्रालेयदीधितिकुलार्णवकौस्तुभस्य
यस्य प्रशस्ययशसो विशिखा [व्यराजन्][1] ॥ ५१ ॥

"मन्नामशंसिषु महत्सु कवीश्वरेषु
मन्दाक्षमेष भवती"ति महारुषेव ।
यस्याद्रिराजकटकेषु यशो [मृगाभं][2]
बभ्राम पावनतपोवन[भाक् परेषु][3] ॥ ५२ ॥

सरसिजगृहाकेली[4]गेहायमानभुजान्तर-
स्तदनु धरणीं भेजे श्रीवल्लभः क्षितिवल्लभः ।
प्रणतविमतक्ष्माभृत्फालप्रदेशपरिस्फुर-
न्मृगमदसमु[ल्लेखा]चिह्ना[5] यदङ्घ्रिनखेन्दवः ॥५३॥

शिथिलचिकुरं शीर्यद्भूषं स्रवच्छ्रमशीकरं[6]
[किमपि] किमपि[7] व्याहृत्य क्षिप्रमीलितलोचनम् ।
यदहितवधूवृन्दं कन्दर्पयुद्ध[8] इवालसं[9]
कटकपद[10]भारावत्रस्तं वनेषु विलोकितम् ॥ ५४ ॥

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1. The ms. reads only विराजन्
2. The ms. reading is मृगाव for मृगाभं
3. The ms. reads हास्यरेषु
4. The ms. reads only गृहकेलि
5. The ms. reads समुल्लीलचह्ला
6. The ms. reads स्रवच्छ्वशीकरं
7. The ms. reads किमं किमपि
8. The ms. has only कन्दयुद्ध
9. The ms. reads only इवालस
10. The ms. reads कटपद

प्रधनविजितैर्यस्य प्रत्यर्थिपार्थिवमण्डलै-
विपिनविवरे स्थायं स्थायं क्वचिद्विजयार्थिभिः ।
मनसि निहितां सेनां नानातुरङ्गमतङ्गजां[1]
स्मरणपथमारूढो यस्योमन्मन्थ पराक्रमः ।। ५५ ।।

अस्यानु पार्थिवमणेरशिषद् धरित्रीं[2]
विद्यावतां सुरतरुर्भुवि वीरपाण्ड्यः ।
बाहाचलेन्द्रवलमानकृपाणमेघ-
पूगावलोकनपलायितराजहंसः ॥ ५६ ॥

आत्मीयबृंहितभवं प्रतिशब्दवन्त-
माशङ्क्य कुञ्जर[मनाकुल][3]मद्रिराजम् ।
निर्भिद्य वीक्षित इव द्विरदो यदीयः
शातेन दन्तशिखरेण बिभेद सानुम् ।। ५७ ॥

"आहारय त्वमहिराज समीरमेन-
मस्मद्रजःप्रशमनाय तव क्षुधश्च" ।
इत्युल्ललाप मलयाद्रितटे भुजङ्गान्
यच्छत्रुपार्थिवचकोरदृशां कदम्बम् ।। ५८ ।।

।। इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्ड्यकुलोदये
अष्टमः सर्गः ।।

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1. The ms. reads on निहिता सेना नानातुरङ्गमतङ्गजा
2. The ms. reads only धरित्री
3. The ms. reads गतकुर for मनाकुल

अथ नवमः सर्गः

तस्यानु पाण्ड्यनृपतेर्धरणीशकोटी-
कोटीरकोटिगृहमेधिपदारविन्दः ।
हस्तानुभावहसितामरलोकशाखी
भर्ता भुवोऽजनि पराक्रमपाण्ड्यदेवः ॥ १ ॥

यत्पादपद्मनखशीतमयूखबिम्बा-
दुज्जृम्भमाणसुषमालहरीकदम्बम् ।
प्रत्यर्थिनां प्रणमतामलिके विधात्रा
दूरीचकार लिखितानि यदक्षराणि[1] ॥ २ ॥

पङ्कः कुरङ्गमदसङ्कटितेषु यस्य
बाह्याङ्गणेषु बहलद्विपदानजन्मा ।
अन्योन्यताडनविकीर्ण[सुरत्न][2]पूगैः
सामन्तराजमकुटैः सममाललम्बे ॥ ३ ॥

यद्गन्धसिन्धुरकरभ्रमितारिभूभृ-
दुन्मुक्तरक्तपयसा परिषिच्य हृष्यन् ।
प्रत्यर्थिसैन्यमसिपाटितमाहवोर्वी
पात्रार्थमभ्यवजहार परेतराजः ॥ ४ ॥

सायं कदाचिदखिलं नियमं समाप्य
भद्रासने प्रकटितस्थितिरेष पाण्ड्यः ।
काश्या ददर्श कमपि द्विजमाजिहानं[3]
साकं सरोरुहदृशा तनुसंभवाभ्याम् ॥ ५ ॥

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1. The ms. reads : नि gap- यक्षराणि
2. Gap for सुरत्न
3. The ms. reads आजिहानः

भस्म प्रशस्तमवनीरमणस्य फाले
यच्छन्नतुच्छकरुणावरुणालयस्य ।
आभाष्य किञ्चिदय[1]मात्मतनूभवाभ्यां
हस्ते फलं विपुलमस्य विभोरदासीत् ।। ६ ॥

"दुष्टैरलुण्ठि सकलं द्रविणं तुलुष्कैः
हर्म्यं च रम्यमवदारितमस्मदीयम् ।
कान्तं निशान्तमुपकल्पय दभ्रसिन्धो-
स्तीरे ममे"ति कथयन् स तिरोबभूव ।। ७ ॥

"काशीमपास्य करुणानिधिरीश एव
स्कन्देन सिन्धुरमुखेन धरेन्द्रपुत्र्या ।
मामभ्युपेत" इति बाडवसार्वभौम-
मन्तर्हितः क्षितिभृदाकलयाञ्चकार ।। ८ ।।

आसाद्य दभ्रसरितस्तटमभ्रलङ्घ-
जङ्गलसालगहनं गहनं विलूय ।
विश्वेश्वरस्य भवनैर्विविधैर्विचित्रां
चक्रे पुरीं सपदि दक्षिणकाशिकेति ।। ९ ।।

प्रासादगोपुरमहामणिमण्डपानि
बिम्बं च शाम्भवमनेकविधं विधाय ।
नित्योत्सवानपि निरर्गलविक्रमोऽसौ
कालं निनाय कमपि क्षपितारिवर्गः ।। १० ।।

अस्यावलोक्य चतुरां श्रियमभ्यसूयन्
चेरक्षितिक्षिदधमः परितापमाप ।
सौहार्दनिघ्नमनसा सुभगं किरीटं
पश्यन् वितीर्णममुनाऽपि परान्तकेन ।। ११ ।।

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1. Gap in ms. for य

"अह्नाय[1] सन्नहनमातनुते रणाय
कूटो वृथैव कुलशेखरभूमिपालः ।
प्रख्यातविक्रम ! पराक्रमपाण्ड्यदेव !
पश्ये"ति मन्त्रिभिरभाणि रुषं भजद्भिः ॥ १२ ॥

आकर्ण्य तद्भणितमुद्भटया भ्रुकुट्या
कालावधूतकरवालकरालभासा ।
वक्त्रं रराज मधुरावलशासनस्य
दष्टोष्ठपृष्ठदरदर्शितमन्दहास्यम् ॥ १३ ॥

राजारिराजगजकेसरिणानुजेन
सञ्चिन्त्य तस्य समरेऽपजयाभ्युपायम् ।
विश्वेश्वरस्य चरणं हरणं विपत्तेः
सञ्चिन्त्य शाश्वतरयं हयमारुरोह ॥ १४ ॥

"धात्री कियत्पदमियं मम चङ्क्रमेषु
तद्वाहिनीसहचरस्तिलतां प्रयातु" ।
शप्त्वेति पादरजसा वसुधीकृताब्धि-
मारुह्य मह्यधिपतिर्हयमुच्चचाल ॥ १५ ॥

देशान् विलङ्घ्य विविधान् जगदेकवीरश्-
चेराधिनाथनगरोपवनं जगाम ।
चिक्रोडतुण्डशिथिलीकृतनालिकेर-
शीर्यत्पयःकलितशैवलिनीकलापम् ॥ १६ ॥

केलीगृहं किमपि चेरविभोः क्षितिक्षिद्
अत्राध्युवास [गतभीः स][2]रसाऽभिरामम् ।
उद्दामकामसमरोत्सुकहंससंस-
दुत्क्षिप्तपक्षपवनाकुलितोत्पलेन ॥ १७ ॥

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1. The ms. reads अन्नाय
2. Gap indicated in ms. tentatively filled.

पाण्ड्यं निशम्य नगरोपवनं भजन्तं
कोपाकुलीकृतमनाः कुलशेखरेन्द्रः ।
साकं बलेन विपुलेन [पुराच्चचाल][1]
सञ्छादिताखिलचराचरगह्वरेण ॥ १८ ॥

अन्यादृशं क्षितिभृतोरथ जन्यमासी-
दानन्दबाष्पपरिपूरितनारदाक्षम् ।
अन्योन्यखड्गघटनोदितविष्फुलिङ्ग-
सङ्घातदग्धचपलध्वजमण्डलीकम् ॥ १९ ॥

पांसुच्छटा प्रबलयोर्बलयोस्तुरङ्ग-
मातङ्गचङ्क्रमवशाद् बहला बभूव ।
मञ्जीरशिञ्जितविलासविभाव्यमान-
शूरानुरागबलमन्थन[2]चातुरीकम् ॥ २० ॥

खड्गप्रभिन्नकरियोधतुरङ्गमाङ्ग-
निर्गच्छदच्छरुधिरैर्निचिता धरित्री ।
आक्रान्तमम्बुधितरङ्गपरम्पराभिः
सस्मार सारसगृहायुरपायसिन्धोः[3] ॥ २१ ॥

आदौ प्रशान्तमवदारितयोधगात्र-
निर्मुक्तरक्तपयसा रजसां निकायम् ।
शक्रावरोधपटली सुभटेषु मुक्त-
सन्तानपुष्परजसा समधत्त भूयः ॥ २२ ॥

शस्त्राभिघातसमुदञ्चितमोहबन्ध-
सम्भ्रान्तचेतनतया लुठतां भटानाम् ।
माद्यन्मतङ्गजकरोज्झितशीकरेण
तत्कर्णतालपवनैश्च शशाम सादः ॥ २३ ॥

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1. The ms. reads परार्ध्यचाल
2. The ms. reads रागवलमथमन्थन
3. The ms. reads सिन्धो

वेतण्डकण्ठमधिरुह्य विशामधीशः
पाण्ड्यः करेण परिकम्पितभिण्डिपालः ।
प्रत्यर्थिराजपृतनामखिलां बभञ्ज
संवर्तकाल इव सर्वजगत्कृशानुः ॥ २४ ॥

मुक्तातपत्रमकुटाङ्गदकङ्कणानि
शस्त्रं च चामरममुष्य जहार धीरः ।
❀[1] ❀ ❀ ❀ ❀
❀ ❀ ❀ ❀ ❀ ॥२५॥

फालस्फुरन्मृगमदप्रकटीकृताङ्कं
पाण्ड्याङ्घ्रिपद्मनखशीतमयूखबिम्बम् ।
आकल्पयन् प्रणतिमारचयाञ्चकार
चेरस्तदस्त्रशिथिलीकृतसन्धिबन्धः ॥२६॥

आनम्रमङ्घ्रिसरसीरुहयोरवेक्ष्य
प्रत्यर्थिनं युधि पराक्रमपाण्ड्यदेवः ।
उत्थाप्य गाढमुपगूह्य भुजाचलाभ्या-
माजिस्थलादचलदग्रिम एष राज्ञाम् ॥२७॥

चेरं विजित्य युधि दक्षिणकाशिकां च
सम्प्राप्य चापविजयो धरणीमहेन्द्रः ।
माणिक्यसौधचलमानवधूकटाक्ष-
सम्पन्ननीलमणितोरणचातुरीकम् ॥२८॥

प्रालेयचन्दनविभूषितपट्टवस्त्र-
मुक्तातपत्रमकुटाङ्गदकङ्कणानि ।
आसादितानि समरादहितं विजित्य
विश्वेश्वराय विततार विशामधीशः ॥२९॥

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1. Unindicated omission, in the ms., of the second half of the verse.

राजाऽभिरामकुलशेखरपाण्ड्यभूपं
राज्ये निधाय रिपुकेसरिणाऽनुजेन ।
सञ्चिन्त्य पादकमलं तरुणेन्दुमौलेः
सम्प्राप तापपरिपन्थिपदं तदीयम् ।।३०।।

अस्यौर्ध्वदैहिकमसावखिलं समाप्य
विद्वज्जनेन सह वेदविशारदेन ।
शत्रुक्षितीशगजकेसरिणाऽनुजेन
सर्वंसहाभरमुवाह भुजेन सर्वम् ।।३१।।

अत्रान्तरे भगवतो हरिणाङ्कमौले-
रावासभूतमवनीधरमाससाद ।
धर्मस्तटान्तरविलोलझरीविहार-
गाढप्रमोदकलभाननकार्तिकेयः ।।३२।।

सायं समाकलयतस्तरुणेन्दुमौले-
रुद्वृत्तनृत्तमुदयद्भयचङ्क्रमेषु ।
[यत् सन्धिभिः सुघटितैः][1] प्रकटीकरोति
पौलस्त्यपौरुषविभूषभुजावलेपम् ।।३३।।

माद्यन्मधुव्रतकदम्बकरम्बितानि
शैलस्य यस्य शिखराणि समुन्नतानि ।
आचक्षते भगवतो हरनन्दनस्य
कण्डूविनोदकटमण्डलघर्षणानि ।।३४।।

प्रालेयशैलतनया[म्बुरुहाङ्घ्रियुग्म-][2]
[सेवाव्यवस्थित][3]पुरन्दरसुन्दरीणि ।
चन्द्रार्धचूडनय[4]नच्युतचन्द्रशाव-
सन्त्राणसम्भृतकुतूहलशाङ्करीणि ।।३५।।

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1. The ms. reads यः सन्धिभीषु घटितैः
2. Gap in ms. suitably filled.
3. Gap indicated in the ms. : gap-सत् पुर
4. Gap in the ms. for नय

बाह्यापदानमुपवीणय[ता द्विजेन][1]
[सिद्धादिभिः स्मर][2]हराङ्घ्रिसरोजहंसैः ।
विद्याधरेन्द्रविसरेण विराजितानि
हृद्यानि तस्य शिखराणि ददर्श हृष्यन् ॥३६॥

अस्याधिमौलिपुरमर्धशशाङ्कमौले-
र्हर्षप्रहर्षमवलोक्य जगाम धर्मः ।
शृङ्गारितं परिखया[3] शिशिरांशुशाव-
सन्दर्शनागतसमुद्ररुचा समन्तात् ॥३७॥

तत्राभिराममवलोकयति स्म धाम
धर्मः क्षमाधरसुतादयितस्य धाम्नः ।
वेतण्डतुण्डकृतगर्जितभीतकाली-
केलीकुरङ्गनयनोत्पलितोपशल्यम् ॥३८॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्ड्यकुलोदये
नवमः सर्गः[4] ॥

1-2. Gaps in ms. suitably filled.

3. The ms. reads परिघया

4. There is a post-colophonic statement : श्री-कान्तिमती-सहित-श्री-शालिवाटीश्वराभ्यां नमः ।

अथ दशमः सर्गः

अथ धर्म एष हरमत्र मन्दिरे
विहरन्तमद्रिसुतया व्यलोकयत् ।
अवतंसितेन्दुकरकन्दलिश्रिया
तरलीभवद्ग्रहचकोरसंसदम् ॥ १ ॥

संसक्तमौक्तिककरावलितत्रिशूल-
संसूचितान्तकविदारणसम्प्रदायम् ।
शब्दानुशासनविधानसमुत्तरङ्ग-
मञ्जीरकन्दलितशिञ्जतमाधुरीकम् ॥ २ ॥

प्रसवविशिखपद्मलोचना-
प्रथमविभूषणभञ्जनालिकम् ।
मकुटघटितचन्द्रदर्शन-
क्षुभितरथाङ्गशिर[1]स्सरस्तटम् ॥ ३ ॥

पदमस्य पल्लवसहोदरं प्रभो-
रभिवन्द्य कन्दलितवि[ग्रहो]ऽवदत् ।[2]
परिवीक्ष्य लोचनविजृम्भदम्भसा
परितो नदीशतमिव प्रवर्तयन् ॥ ४ ॥

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1. The ms. reads रश for शिर

2. The ms. reads विप्रियोऽवदत्

"अंहो विवृद्धमसमाक्ष ! [1]कलेस्तु लासा-
दस्मन्निरासमवनीवलयात् तदानीम् ।
तद् देवदेव ! चरणं शरणं तवैव
नान्यन्ममे"ति नतिमेष चकार भूयः ॥ ५ ॥

शमनदमन एत्य[2] तद्वच-
श्चरणसरोरुहसन्नतं तदा[3] ।
विसृमरकरुणं विभावय-
न्नवददिदं हरिणाङ्कशेखरः ॥ ६ ॥

"तव धर्म ! मर्ममथनं वितन्वता
कलुषेण विश्वमभवत् कदर्थितम् ।
तदुपेहि[4] जन्म भुवि तारकद्विषा
सममद्य पाण्डचकुल एव पावने ॥ ७ ॥

"प्रत्यर्थिना तव जगत् परिपाण्डचमेव
पापेन पापनरपालशरीरभाजा ।
आक्रम्यते तदरिकेसरिणोऽनुजायाम्[5]
आविर्भव त्व,मनुजोऽस्तु मयूरवाहः ॥ ८ ॥

"भवति भजति भद्रपीठिका-
मयमखिलानहितान् विजेष्यते ।
[अथ][6] पुनरवताद् भुवं भवान्"
इति निजगाद वृषं वृषध्वजः ॥ ९ ॥

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1. The ms. reading is कलेषु लासादस्मिन् ।
2. The ms. reads एव for एत्य
3. The ms. is corrupt. It reads सन्नतिं तदाव
4. The ms. reads तदुपैहि
5. The ms. reading is नुमाया
6. Gap indicated in ms. for two syllables.

वचसेति मन्मथजितो मुदं वहन्न्
अचलत् तटादचलभर्तुरन्तिकात् ।
वलजिद्विलूनगरुदद्रिकन्दलद्-
व्रणतैलकूलसदृशैर्वलाहकैः ॥ १० ॥

पर्यन्तकन्दलितदभ्रसरित्पयोज-
सौरभ्यलुभ्यदलिनिर्मलिनीकृतेन ।
मन्दानिलेन चलतश्चलकेतुमालां
धर्मोऽभजत् सपदि दक्षिणकाशिकां च ॥ ११ ॥

अनुजनिमभिरामनायिका-
मवनिभृतो मणितल्पमाश्रिताम् ।
सममभजत तारकद्विषा
चलदलकां श्वसितानिलश्रिया ॥ १२ ॥
(युग्मकः)

अथ कौचिदाकलितबाणकार्मुकौ
वपुषावगीतमकरध्वजौ शिशू ।
अधिगम्य सौधमभिरामनायिका
निशि निद्रिताऽऽकलयदग्रतः स्थितौ ॥ १३ ॥

"प्रस्थापितौ भगवता परमेश्वरेण
जानीहि नो जठरमाश्रयितुं त्वदीयम् ।
अम्बे"ति जृम्भितमितस्मितमालपन्तौ
शावौ स[मीक्ष्य][1] सहजा नृपते[2]र्जहर्ष ॥ १४ ॥

उदयगिरितटादुदञ्चिते
भगवति पङ्कजबान्धवेऽनुजा [सा] ।[3]
अवददखिलमग्रजन्मने
स च समुदञ्चितसम्मदोऽभवत् ॥ १५ ॥

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1. The ms. has a gap for मीक्ष्य
2. The ms. reads सहजान्नृपते
3. सा added for metrical fullness,

समये गते बहुतिथे सहोदरी
धरणीभृतो धवलविग्रहाऽभवत् ।
वसतो वृषस्य जठरे महीभुजो
वपुषस्त्विषेव परितः प्रसर्पता ॥ १६ ॥

अस्याः कुशेशयदृशः कुचवक्त्रमासी-
दत्यन्तनीलमवनीभुजि गर्भभाजि ।
आशङ्क्य भाविपतनं हृदयारविन्द-
जाग्रद्द्विषाददवहव्यवहार्चिषेव ॥ १७ ॥

मुहुरवनिभुजोऽनुजा मुदा
मृदमगिलन्मृगशावलोचना ।
भरमुदरजुषो भुवो भुजे
घटयितुमुत्सुकिता क्रमादिव ॥ १८ ॥

मणिमङ्गलाभरणमात्रधारणा-
दपि खेदितेयमभिरामनायिका ।
भुजयोः[1] सरिद्रमणमेखलां भुवं
सततं विवोढु[2]मभवत् समुत्सुका ॥ १९ ॥

तल्पे जलव्यपगमामलमेघकल्पे
संविश्य मीलितविलोचनसारसेयम् ।
आत्मानमाकलित[3][चापपटुत्वयुक्ता-
मा]केलिधाटिषु[निरन्तरमन्वचिन्तत्][4] ॥ २० ॥

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1. The ms. reads only भुजय
2. The ms. reads विवेदु
3. Unindicated omission and corruption. The ms. actually reads : चापाटन-gap.
4. Unindicated gap suitably filled.

द्विजराज[1]रोमलतिकावलोपने[2]
हरिदिव वृत्रजितो हरिद्वयम् ।
[वपुषा प्रभां विकिरता][3] महाभुजं
नृपमुदरस्थमियं[4] न्यवेदयत् ॥ २१ ॥

अभिवोढु[5]मङ्गमभिरामनायिका
निजमक्षमा मणिनिशान्तचङ्क्रमे ।
अवलम्बितुं वपुरभूत् समुत्सुका
प्रतिबिम्बितं स्फटिकक्लृप्तभित्तिषु ॥ २२ ॥

कर्पूरपादपकदम्बकरम्बितेषु
क्रीडाधराधरतटेष्वपि केलिधानम् ।
सञ्चिन्त्य चारुनयना चकिता बभूव
सन्नाहमाश्रयति तादृशि गर्भभारे ॥ २३ ॥

अपि कलयितु[6]मक्षमाऽभवद्
निजगृहकृत्यमियं नृपात्मजा ।
कनदनुपमगर्भनिर्भरे
कलयति वै जनने विजृम्भणम् ॥ २४ ॥

निशि सिन्धुबन्धुरशनां वसुन्धरां
दधतीं कराम्बुरुहचारुचामरम् ।
निरवर्णयत् कर[7]विधूतपङ्कज-
व्यजनां पयोरुहनिकेतनामपि ॥ २५ ॥

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1. The ms. has विरराज instead.
2. The ms. reads लोकने-gap-ना
3. The ms. has a gap and is defective. It reads : gap-पवमपि विना
4. The ms. reads मयं for मियं
5. The ms. reads अभिवेढुं
6. The ms. reading is कथयितु
7. The ms. omits र

वामभ्रुवो मणिमयो मुकुरो व्यराज-
दाबिम्बितोऽधिजठरं विधृतः सखीभिः ।
जिघ्रन् कुमारमिव मूर्धनि[1] शीतरश्मि-
रन्तः प्रविश्य विमलात्मकुलावतंसम् ॥ २६ ॥

उपगतवति माद्यमुच्चकै-
स्तरलदृशो [वपुरुन्नताऽभवत्[2] ।]
सकरुणमधिपश्य सन्नता
विमतवधूरिति वेत्रिभाषिते ॥ २७ ॥

तरलितमभवत् तथा शिरः
कथमपि कल्पितहासकन्दलम् ।
अ[3] ❀ ❀ ❀ ❀
❀ ❀ ❀ ❀ ॥ २८ ॥

❀ ❀ ❀ ❀ ❀
❀ ❀ नो जनस्य शुभकर्मसूचके ।
अमुचत् प्रमोदमनुनाथिताऽप्यसा-
वशनेऽप्रमोदमभिरामनायिका ॥ २९ ॥

कुक्षौ कुशेशयदृशो वलयो[4] व्यरा[ज]द्[5]
गर्भेऽतिनिर्भरतया [प्रति][6]जृम्भमाणे ।
उन्मुच्य कुक्षिहृदयं नृपतेः प्रतीक्ष्य-
पार्श्वस्थितास्त्रिजगतामिव पट्टबन्धाः ॥ ३० ॥

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1. The ms. reads मूर्ध्नि
2. Unindicated gap, suitably filled.
3. Long gap indicated in the ms., involving portions of stanzas 28 and 29.
4. The ms. reads वलये
5. The ms. reads व्यरान्
6. Unindicated gap in ms. suitably filled.

मणिमकुटमपास्य मानिनी
वदनसरोजमवेक्षतासिषु ।
विजितविमलवामलोचना-
विरचितपत्रलताविभूषितम् ॥ ३१ ॥

मकुटातपत्रमणिपीठचामरा-
ण्यवलोक्य चित्रजगतीभृतामपि ।
अभवत् क्रुधेयमभिरामनायिका
परिपाटलेक्षणपयोरुहाञ्चला ॥ ३२ ॥

आबिम्बितं विलसदद्भुतगर्भशोभा-
सन्दर्शनेषु मुखमिन्दुसखं क्रमेण ।
दृष्टं कुमारमधिकुक्षि समुल्लसन्त-
मन्त:प्रवेशमपि कुर्वदरालकेश्या: ॥ ३३ ॥

हरिणदृगति[पादचङ्क्रमाद्
विगतरुचां] [1]भुवि केलिचङ्क्रमे ।
समजनि कलहंससंसदां[2]
सुचिरमनध्ययनेन शोच्यता ॥ ३४ ॥

वदने च वक्षसि [भुजे च][3] वाग्-रमा-
वसुधा वहत्युदरमाश्रिते सुते ।
अतिमान्द्यमञ्चितदृशो गतं गतं
परिवृद्धिमाश्रयति तद्भरादिव[4] ॥ ३५ ॥

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1. Unindicated gap after पा in the previous line to भु in this line.
2. Hapl. omission in ms. It reads हंससदां
3. Gap indicated for a syllable. The ms. reads gap-स्त
4. The ms. reads तत्परादिव

संसूचयत्सु चतुरर्णवमेखलायाः
सन्तापलोपमभितः सकलग्रहेषु ।
प्रत्यर्थिराजगजकेसरिणोऽनुजेयं
प्रासूत चम्पकपराक्रमपाण्ड्यदेवम् ॥ ३६ ॥

अलिकुल[रुचि][1]मेदुरोदरै-
रमरमही[कुसुमैः स्फुटै][2]रमा ।
अधिधरणि [पयः][3] पयोधरैः
[प्रश][4]मितधूलि तदा निपातितम् ॥ ३७ ॥

नरगामिनिर्मथितशृङ्खलैः खलै-
रपहाय बन्धनगृहाण्यरातिभिः ।
असितैर्घनैः [क्षय उपाय्य रंहसा][5]
परिशीर्णबान्धवकदम्बकैरिव ॥ ३८ ॥

वीरेण वैरिगजकेसरिणा व्यतानि
द्रव्यं तथा बहुविधं धरणीसुरेभ्यः ।
कारागृहाद्विघटितोऽपि घनं विषादं
धाराधरो यदवलोक्य समाललम्बे ॥ ३९ ॥[6]

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1. Unindicated omission, suitably filled.
2. Gap shown in ms. : कु-gap-रकै
3. The ms. reads धरः for पयः
4. The ms. has मणि for प्रश
5. The ms. actually reads क्षयमुपोष्यतोंहसः
6. Thirtytwo verses after 39, being verses 40-71, are written in the ms. in the order 39→57-61 (5 *vv.*)→40-45 (6 *vv.*)→62-71 (10 *vv.*)→46-56 (11 *vv.*), presenting a dichotomy of events. In the absence of serial numbers in the manuscript, which could have indicated their correct sequence—the serial numbers given in the present edition are editorial—these four sets of verses have been arranged in the present order in consideration of the sequence of events described. It is to be presumed that this distortion in the ms. has occurred on account of the transposition of certain folios in the archetype of the present ms.

❀ ❀ ❀ ❀ ❀

❀ ❀ ❀ ❀ ❀

❀ ❀ ❀ [1]गमन्नृपालमुद्रितः
कनकावनीहृदपि कम्पते यथा ॥ ४० ॥

उत्तालतालजयशङ्खमृदङ्गघोषै-
स्तत्ताद्दशैस्तनयजन्ममहो जजृम्भे ।
काराविमुक्तघनकौतुककालमेघ-
धीरारवारभटिकेति धियं दिशद्भिः ॥ ४१ ॥

मृगमदघनसारकुङ्कुम-
स्तबकरजोनिकुरुम्बसम्पदा ।
व्यहरत विमतेभकेसरी
जगदखिलं जनयन् विधूसरम् ॥ ४२ ॥

अथ धर्मजन्म महतीभृतो मुने-
रधिगम्य पाण्ड्यजगतीभृदन्वये ।
कलशीसुतेन मुनिनेत्य काननात्
सहजातकर्म मुनिभिर्विनिर्ममे ॥ ४३ ॥

पुण्याहघोषमुखराननपुण्डरीक-
भूमीसुरप्रवरभूषितपार्श्वभूमिः ।
कुम्भोद्भवो मुनिरसौ कुहनाशिवं तं
नाम्नाऽकरोदपि पराक्रमपाण्ड्यनाथम् ॥ ४४ ॥

अथ शिशुमवलम्ब्य हस्तयो-
रभिनवचन्द्रविडम्बलम्पटम् ।
अकलयदभिरामनायिका
प्रकटितहर्षपरिस्पृशा दृशा ॥ ४५ ॥

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1. Gap indicated for the earlier portion of the verse.

मणिकोणघातमपहाय मन्दिरे-
व्यसरद् गभीरमभिषेकदुन्दुभिः ।
अभजन् प्रसादमभिषेकमण्डपं
परितो जगर्जुरपि भद्रहस्तिनः ॥ ४६ ॥

आविर्भवत्यमृतदीधितिवंशभाजां
भाग्येन चम्पकपराक्रमपाण्ड्यदेवे ।
पस्पन्दिरे प्रतिभटामरभामिनीनां
वेगेन दक्षिणतदन्यविलोचनानि ॥ ४७ ॥

शिशिरकरसमं मुखं शिशोः
सहसितमाकलितस्तनाचलम् ।
अकृत सुकृतमस्य वीक्षितुं
किमपरजन्मसु सा कृशोदरी ॥ ४८ ॥

अवलम्बनं त्रिजगतामपि क्षितौ
विहरन्नयं शिशुरदभ्रविभ्रमः ।
अबलाकलापकरवारिजन्मना-
मवलम्बनैकशरणत्वमासदत् ॥ ४९ ॥

डिम्भः स चम्पकपराक्रमपाण्ड्यदेवः
पञ्चाननान् विघटयन् मणिपञ्जरेभ्यः ।
पातालरन्ध्रपरिपन्थिषु तन्मुखेषु
दन्तानमन्दहसितो गणयाञ्चकार ॥ ५० ॥

असितकुचमहीभृदञ्चला
हसितसुधाकरगण्डमण्डली ।
[1]अभजदसितलोचनोदरे
पुनरपि पौरुषभूषणं सुतम् ॥ ५१ ॥

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1. The ms. reads अभवत् for अभजत्

ललितस्मितेन्दुकरकन्दलग्रह-
प्रचलच्चकोरशिशुवारणेष्वपि ।
प्रमदेयमाकुलितकेलिपङ्कजा
परिखिद्यमानकरपल्लवाऽभवत् ॥ ५२ ॥

प्रत्यर्थिनां मकुटपाटनपण्डितेन
वीरेण कुक्षिमयता विनिवारितेव ।
सामन्तराजयुवतीषु[1] समागतासु
भद्रासनात् प्रचलितुं न शशाक बाला ॥ ५३ ॥

प्रतिबिम्बितं मृगदृशो [2]मुखाम्बुजं
धृतमम्बुजातप[3]निवारणं श्रिया ।
वसतोऽधिकुक्षि वसुधापतेरिव
[शुशुभेतरामखिललोकसौभगम्][4] ॥ ५४ ॥

उज्जासितस्य हृदयादुरुदौर्हृदेन
शोकान्धकारपटलस्य शुचिस्मितायाः ।
निर्याणमार्ग इव नीलपयोदशोभा-
माबिभ्रती व्यरुचदद्भुतरोमराजिः ॥ ५५ ॥

करि[5]परिवृढकण्ठगर्जिते[6]
क्रुधितवि[7]शृङ्खलसिंहबृंहिते ।
अरमत हरिणीदृशो मनो
न खलु मनोहरवल्लकीरवे ॥ ५६ ॥

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1. The ms. reads जगतीषु
2. The ms. has a gap for मु
3. The ms. reading is जापति for जातप
4. Gap indicated in ms. suitably filled.
5. The ms. reads रेखाकरी in place of करि
6. The ms. reads त for ते
7. वि is omitted in the ms.

भृशपीवरं मृगदृशस्स्तनद्वयं
विरराज रोमलतया विनीलया ।
प्रकटैकनालमिव पद्म[शङ्खक-][1]
द्वितयं[2] प्रकाशयदिवोदरे निधिम् ।। ५७ ।।

सामन्तराजतरुणीचतुरालकौघ-
सीमन्तशेखरविलासपदारविन्दा ।
आनन्दकन्दलमसूत सुतं कवीनां
सीमन्तपुंसवनयोः कृतयोः कृशाङ्गी ।। ५८ ।।

सरसीरुहमुखीसखीसमाजः
प्रतिभटकेसरिणे प्रकाश्य भद्रम् ।
अभवदतुलरोमहर्षहर्ष-
स्फुरितहृदोऽस्य च पूर्णपात्रपात्रम् ।। ५९ ।।

विविधं व्यतारि धरणीभुजा धनं
द्विजमण्डलाय सहजात्मजोदये ।
निजवंश[जेन्दुसु][3]मयूखधारया[4]
पर्याकुलीकृतचकोरपरम्परेण[5] ।। ६० ।।

कलितललितचौलकर्मणोः
कनकसहोदरकायवर्चसोः ।
सपदि सकलकाव्यनाटकं
करबदरश्रितमाश्रितं तयोः ।। ६१ ।।

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1. The ms. reads पद्मशल
2. The ms. reads द्वितीयं
3. Unindicated omission tentatively filled.
4. The ms. has only धारा
5. The unequal fourth *pāda* renders the metre *gāthā*.

उपनीतयोरुपदिशन् कुमारयो-
रथ शस्त्रशास्त्रमरिराजकेसरी ।
अभिनन्दनीयमखिलैस्तपोधनै-
रभजन्निवेशनमनङ्गशासिनः ॥ ६२ ॥

तस्मिन् पदं भगवतस्तरुणेन्दुमौलेः
प्रत्यर्थिराजगजकेसरिणि प्रपन्ने ।
आनाथ्य दीनमखिलं जगदर्भकाभ्यां
[सं][1]रक्षितुं चतुरविक्रमविभ्रमाभ्याम् ॥ ६३ ॥

अतुलबलभुजौ कुमारका-
वखिलचराचररक्षणक्षमौ ।
अहिमहिममयूखविभ्रमा-
वखिलजनैरभिषेक्तुमादृतौ ॥ ६४ ॥
[युग्मकः]

मौहूर्तिकैरभिहिते महिते मुहूर्ते
देवस्त्रिकूटकटकालय एव शम्भुः ।
प्रख्यातमाजिषु पराक्रमपाण्ड्यदेवं
ज्यायांसमंसलपराक्रममभ्यषिञ्चत् ॥ ६५ ॥

भद्रासने महति पाण्ड्यकुलावतंस-
मासीनमेनमवलोक्य ननन्द लोकः ।
कोदण्डराम इति काहलसूचितेन
संसूच्यमानकुलशेखरदेवसंज्ञम् ॥ ६६ ॥

माणिक्यपङ्क्तिभिरलङ्कृतमङ्गणेषु
भृङ्गारितं दिशि दिशि त्रिदशव्रतेन ।
अत्युत्कटांशुलहरीनिबिडं किरीट-
मन्यं सुमेरुमिव मूर्धनि धारयन्तम् ॥ ६७ ॥

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1. Gap in ms., suitably filled.

वामालकानयनवञ्चनखञ्जनाय-
मानं प्रवीरभुजयोर्मदनायमानम् ।
प्रालेयदीधितिदलप्रतिमल्लभासं[1]
भाले प्रशस्तमगरुद्रवमुद्वहन्तम्[2] ॥ ६८ ॥

पर्यङ्ककन्दलितपक्ष्मवनाक्षिवार्धि-
मध्यप्रदेशपरिनीलिममाधवेन ।
मन्दस्मितोदयवशीकृतमर्त्यलोक-
पालेन वक्त्रकमलेन परिस्फुरन्तम् ॥ ६९ ॥

माणिक्यकुण्डलमयूखजलाभिषेका-
दश्रान्तकन्दलितपल्लवतल्लजेन ।
भूपालकाङ्गुलिमिषादधिकं विभान्त-
मत्यन्तदीर्घभुजकल्प[मही]रुहेण[3] ॥ ७० ॥

निक्षिप्य बाहुशिखरे निखिलां धरित्रीं
विश्राम्यता फणभृता विपुलोरसीव ।
हारेण भूषितमपा[4] ❀ ❀
❀ ❀ ❀ ❀ ❀ ॥ ७१ ॥

केयूररत्नकिरणस्फुरणप्रपन्नै-
र्माणिक्यशैलमिव मञ्जुलपक्ष्मपुञ्जम् ।
आधारिणं परिहसन्तमिवामरद्रुं
माणिक्यकङ्कणवता करवारिजेन ॥ ७२ ॥

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1. The ms. reading is भासि
2. The ms. reads द्रमुहद्वहन्तम्
3. The ms. actually reads कल्पनभूरुहेण
4. Gap indicated for the rest of the verse.

शङ्खप्रवालसरसीरुहकल्पवृक्ष-
दिग्दन्तिदेवहयचित्रितमध्यदेशम् ।
सम्भोगसम्भ्रमवशात् परिवर्तमानं
धात्र्या दधानमिव सागरमन्तरीयम् ॥ ७३ ॥

तादृक्पराक्रमनिरोधविरोधशान्त्यै
सम्प्राप्तमङ्घ्रिकमलं किल चक्रवालम् ।
मञ्जीरमाकलितमञ्जुल[शिञ्ज][1]पुञ्जं
पुङ्खानुपुङ्खकिरणस्फुरणं वहन्तम् ॥ ७४ ॥

[2][एवं क्र]मत्सु दिवसेषु शुभे मुहूर्ते
वीराभिषेकमकरोदनुजस्य वीरः ।
श्रीवीरपाण्ड्य इति दिग्विजयोत्सुकस्य
नामाभिषेकसमयेऽरचयन्नरेन्द्रः ॥ ७५ ॥

जाताभिषेचनविधिर्जगदेकसूर्यो
विद्वज्जनाय विविधानि धनानि यच्छन् ।
आरुह्य गन्धवहमायतलोचनाना-
मानन्दयन् हृदयमाश्रयति स्म रथ्याम् ॥ ७६ ॥

सौन्दर्यमीक्षितुममुष्य सुजातकीर्तेः
सौधाङ्गणानि सुदतीभिरलङ्कृतानि ।
[3][प्रेक्षा]पदेषु[4] वदनैरभितोऽन्तरिक्ष-
मातन्वती[5][भिरिव] काननमम्बुजानाम्[6] ॥ ७७ ॥

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1. Gap indicated in ms. filled tentatively.
2. The ms. actually reads : बीजत्रयषुमत्सु
3. प्रेक्षा broken away.
4. The ms. reading is पदैश्च
5. The ms. reads : ती-gap-भिकानन
6. Ms. broken ; it reads म-gap-जानाम्

वातायनेषु वसुधाधिपदर्शनाय
नेत्राणि नीरजदृशो निहितान्यराजन् ।
आनाय[मध्यगत][1]मञ्जुलमीनपुञ्ज-
शङ्कातरङ्गितचराचरमानसानि ॥ ७८ ॥

वोढुं घनं जघनमक्षमया कयाऽपि
क्षोणीधरप्रवरतुल्यरुचौ कुचौ च ।
आत्मीययौवनमनिन्द्यत सुन्दराङ्ग्या
वीथीं विलङ्घयति चम्पकवीरपाण्ड्ये ॥ ७९ ॥

आसन्नयन्त्य[2]धिविलग्नमरालकेशी
ग्रैवेयकं क्षितिभृदीक्षणसम्भ्रमेण ।
आलीजनस्य भवति स्म न हासपात्र-
मन्यातिमञ्जुलविलग्ननिविष्टदृष्टेः ॥ ८० ॥

भद्रद्विपेन [3][मह]ता नगरीं परीत्य
प्राविक्षदात्मभवनं परराजसूर्यः ।
अग्रे पठत्सु बिरुदावलिमर्भकेषु
प्रत्यर्थिनां प्रकटयन् पुलकप्ररोहान् ॥ ८१ ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ
पाण्ड्यकुलोदये
दशमः सर्गः ॥

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1. The ms. reads आनाय च, with a break following.
2. The ms. reads only त्य for न्त्य
3. Broken portion in ms. suitably filled.

अथ एकादशः सर्गः

अनुजे भुजे च जलराशिमेखला-
मवनीं निधाय सुखितेऽवनीपतौ ।
शरदाविरास कलहंससंसदो
निनदेन कञ्चुकितपद्मकानना ॥ १ ॥

गगनद्रुमोडुकलिकापरिभ्रमद्-
भ्रमरैरगामि[1] जलदैरितस्ततः ।
अभिजातरत्नरजताश्रयं दधे
हरिता हरेरपरया[2] शरासनम् ॥ २ ॥

सरणिं प्रपद्य[3] तरणिर्दिवौकसां
परितः प्रशान्तघनपङ्क[सङ्क]टाम् ।[4]
परिफुल्लहल्लकविडम्बलम्पटं
परितः स्वपादमलसत् प्रसारयन् ॥ ३ ॥

सरसीं प्रपामिव वनात् समाश्रितैः
स्मयमानपद्मकरकामुखोज्झितम् ।
मकरन्दवारि पपिरे मधुव्रतैः
परितत्यजे च वचनं क्रमक्लमः ॥ ४ ॥

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1. The ms. reads अगादि
2. The ms. reads दधद्धरिते हरेरपरयौ
3. The ms. has प्रपात for प्रपद्य
4. The ms. reads only घनपङ्कटाम्

क्षणरोचिषो गलितजीवनान् घनान्
अपहाय जग्मुरसितेक्षणा इव ।
अभजन्त तद्विरहविभ्रमादमी
परिपाण्डिमानमपि तानवं ध्रुवम् ।। ५ ।।

प्रतिबिम्बितामलपयोधरोपरि
प्रकटीकृतानुपमचङ्क्रमक्रमाः ।
स्फटिकाचलेन्द्रकटकाश्रया इव
व्यलसन्त शुद्धसलिला वनापगाः ।। ६ ।।

स्मयमानपद्मवनकुञ्जसञ्चरत्-
कमलापदाङ्गदनिनादसोदरम् ।
विललास केलिसरसीषु विष्फुरत्-
कलहंससंसदतिमञ्जुशिञ्जितम् ।। ७ ।।

घटमानपुष्पगणिकोपगूहन-
प्रथमानपाप इव बालमारुतः ।
निममज्ज वारिणि नितान्तनिर्मले
सरितां समुल्लसितहंससंसदि ।। ८ ।।

अतिजिह्मनाल[पृथुफुल्ल][1]पङ्कजे[2]
विरराज भृङ्गपटली विनिर्गता ।
अहिमांशुमर्च[यितु][3]मब्जिनीधृते
मणिधूपपात्र इव धूममण्डली ।। ९ ।।

अथ भद्रपीठमधिरुह्य पार्थिवः
कथयन् कदाचन [कथां][4] नराधिपैः ।
अनुजं व्यलोकत रुषा कषायिते
परिघूर्णयन्तमभितो विलोचने ।। १० ।।

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1. Break in ms. tentatively filled.

2. The ms. reads पङ्कजं

3-4. Two letters each broken away in the ms.

उदपद्यत[1] भ्रुकुटिरुद्भटा विभो-
रलिकादमुष्य हसतो विभीषणम् ।
परिपन्थिनामसुसमीरपारण-
प्रवणायितोरगविडम्बलम्पटा ॥ ११ ॥

विनताञ्चला विरुरुचे कृपाणिका
विधुतामुना विघटमानकङ्कणा ।
अरिभूभुजाममरपत्तनाररर-
प्रविघाटनारभटिकैककुञ्चिका ॥ १२ ॥

अतिसम्भ्रमादसिममुष्य धुन्वतो
मणिकङ्कणाद् विघटिता मणिच्छटा ।
अभजद् भुजज्वलितविक्रमानल-
स्फुरितस्फुलिङ्गनिकुरुम्बडम्बरम् ॥ १३ ॥

मनसि प्रकोपदहनेन वल्गता
परितापितोदरमिवाऽस्य विग्रहम् ।
अभितो विजृम्भितमभूच्छ्रमाम्भसां
निकुरुम्बमाशु निखिलारिघातिनः ॥ १४ ॥

वदनं प्रकोपसदनं महामते-
रवलोक्य भूभृदधिपोऽनुजन्मनः ।
निजगाद निर्भरनिनादसम्पदा
जगदण्डभाण्डमवखण्डयन्निव ॥ १५ ॥

[चम्पकपराक्रमपाण्ड्यः—]

"परराजसूर्य ! परिपन्थिषु त्वया
प्रतिगर्जितुं न खलु कश्चन प्रभुः ।
प्रतिघेन भास्करतिरस्क्रियाचणं
भवदाननं कुत इदं प्रदर्श्यते" ॥ १६ ॥

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1. The ms. reads उपपद्यत

[वीरपाण्ड्यः—]

"तव राजसूर्य ! भुजया जयाङ्कया
प्रबले बले प्रकटितक्षये निजे ।
समराशया स खलु केरलेश्वरः
चलितः पुरादिति जनैश्च घुष्यते" ॥ १७ ॥

[चम्पकपराक्रमः—]

"जरता तृणेन दहनस्य चर्वणां
जलदेन चण्डपवनस्य ताडनम् ।
मशकेन मत्तकरिणो विमर्दनं
तिमिरेण चण्डकिरणस्य विक्रिया ॥ १८ ॥

"हरिणेन मर्ममथनं महाहरे-
र्गरुडस्य वारिफणिना गलग्रहः ।
प्रथमानशौर्य ! परराजसूर्य ! ते
विजयाय कोऽरिनृपतेर्विनिर्गमः" ॥ १९ ॥

[वीरपाण्ड्यः—]

"परिपन्थिनोऽस्य विजयाय पत्तनात्
प्रचलामि तत्प्रधनलम्पटैर्भटैः ।
परराजसूर्य ! परिपालयावनी-
मनुजीविनश्च भुजया जयाङ्कया" ॥ २० ॥

[चम्पकपराक्रमः—]

"विषयः प्रतापदहनस्य विद्यते
तव सर्वतो जगति शत्रुमण्डली ।
अयमेक एव कवलो ममाऽऽप्यताम्
अरिराजसूर्य ! दययाऽधिकक्षुधः" ॥ २१ ॥

अनुजो निशम्य गिरमग्रजन्मनः
प्रणिपत्य वाचमवदत् पदाब्जयोः ।

[वीरपाण्ड्यः—]

"अधिकुक्ष्यमान्तमभितो विमुञ्चतो
अरिभूमिभृन्मकुटपीतमातपम् ॥ २२ ॥

"उदरंभरिस्तव भुजो [घस]न्मुदं[1]
समरे प्रमथ्य विमतं समार्जितम् ।
अपहाय माम[सहमा]न![2] सोदरं
यदयं पिपासति यशोऽतिनिर्मलम्" ॥ २३ ॥

[चम्पकपराक्रमः—]

"असमञ्जसं किमवलोकते भवान्
ननु [वीक्षते नं][3] समरोत्सुकस्य मे ।
शिशुरक्षमोऽयमिति शीलितः क्व वा
समरे त्वया शरविहारडामरे" ॥ २४ ॥

[वीरपाण्ड्यः—]

"अविमृश्य सङ्गरमहीषु चङ्क्रमं
भवतो विभाव्य भजते मनो भयम् ।
अयि चम्पकेत्यभिमतं महामते-
स्तदिदं ममापि सदृशं धरापतेः ॥ २५ ॥

"भुवनावनेषु भुज एव काङ्क्षते
न हि मे सहायमिति किन्नु मन्यसे ।
अपहास्यमेतदवनावयं जनो
व्यतिरिच्यते क्षितिभुजा[4] विशांपते ! ॥ २६ ॥

"अयि पालय त्वमवरोधमद्य मे
निवसन् पुरीति किमिदं निगद्यते ।
वदने महोरसि भुजे च वाग्रमा-
वसुधा वसन्ति हि भवन्मनःप्रियाः ॥ २७ ॥

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1. The ms. is broken. It reads भुजो-gap-न्मुदं
2. The ms. is broken. It reads माम-gap-न
3. Break in ms. tentatively filled.
4. The ms. is corrupt. It reads : व्यतिरिच्यकेतिमुभुजा

"अनधिष्ठितं कुलमरिक्षितिक्षिता-
मवलम्ब्य चम्पकपते ! त्वयाऽऽस्यताम् ।
अधुनेति यद्यभिमतं, पराक्रम-
ज्वलनस्य कृत्यमिह, किं नु ते परम् ॥ २८ ॥

"अधिगर्हणीयमिदमावयोर्द्वयो-
रभिमानमस्य विजिगीषया द्विषः ।
तदपास्यतां चरणपङ्कजान्निजा[1]-
न्मणिपादुकाऽपि मधुरामहानिधे ! ॥ २९ ॥

"परिशुष्कपादपदिधक्षयोत्कटं
कति कण्टकं दहति[2] दावपावकः ।
अयमेक इत्यवनिपाल ! मन्यसे
तदयं जनोऽस्य हननाय मुच्यताम्" ॥ ३० ॥

अनुजन्मनेति कथितोऽवनीपतिः
कथमप्यमुञ्चदमुमाजिकाङ्क्षिणम् ।
पततः पदाम्बुरुहयोः परामृशन्
तनुमस्य हर्षतरलेन पाणिना ॥ ३१ ॥

अभिवन्द्य पादमयमग्रजन्मनः
सहसा चचाल समरोत्सुकः पुरात् ।
स्मरघस्मरात्मजमनुक्षणं स्मरन्
शरपातपाटितशरीरतारकम् ॥ ३२ ॥

अथ सूचयन्त्यवनिपालनिर्गमं
प्रससार सङ्गरमृदङ्गभाङ्क्रिया ।
अमदद्रिनिर्मथितसिन्धुबान्धव-
प्रचुरप्रणादपरिहासलालसा ॥ ३३ ॥

1 The ms. reads जात्मजा

2. The ms. reads दधति

अहरन्तकन्दलितचण्डताण्डव-
त्रिपुरद्विषो डमरुनादडामरा ।
पृथुचापकोटिपरिघट्टनस्फुटत्-
कुलभूभृदुन्मिषितघोषभीषणा ॥ ३४ ॥

हरहस्तमुक्तविशिखानलज्वलत्-
[त्रिपुरोद्भवच्चट][1]चटारवोत्कटा ।
छलवामनोद्धृतपदाञ्चलोद्गल[2]-
ज्जगदण्डभाण्डरटितप्रचण्डिमा ॥ ३५ ॥

बहलां निशम्य पटहस्य भाङ्क्रिया-
मथ सिंहनादमभितो विवृण्वती ।
अरिसिंहसंहरणकाङ्क्षिणी चमू-
[3][रधिगम्य साञ्जलि] ननाम[4] भूपतिम् ॥ ३६ ॥

अधिराजसूर्यनृपतेरशिश्रियत्
सवि[धे समस्तम]पि[5] राजमण्डलम् ।
अधिरुह्य गन्धगजराजकन्धरां
प्रकटीकृताञ्जलिकिरीटकोटिषु ॥ ३७ ॥

सरयान् हयां[श्च सम]दान्[6] महाबलान्
प्रबलं बलं च परराजभानुमान् ।
परितो विलोक्य बहलां मुदं वहन्
प्रचचाल गन्धगजकन्धरां भजन् ॥ ३८ ॥

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1. The ms. has a gap. It reads : त्रिपुर-gap-चट
2. Gap for ल
3. Break in ms., filled tentatively.
4. The ms. reads ननमाप
5. Gap in ms. suitably filled.
6. Break in ms. ; it reads सरया ह-gap-दान्

मदसिन्धुरे प्रचलतो महीपते-
रलसत्प्रकीर्णकवरं परान्तिके ।
उदयाद्रिकूटमुपजग्मुषो रवेः
सविधस्थलीचलशरद्घनोपमम्[1] ॥ ३९ ॥

अतिशुभ्रमातपनिवारणं प्रभो-
रलसद् द्युनीतमणिदण्डमण्डितम् ।
दशकण्ठबाहुशिखरान्तरस्फुरद्-
रजतावनीधरविडम्बलम्पटम् ॥ ४० ॥

अपि वाहिनी त्रिभुवनावगाहिनी
प्रचचाल सञ्चलति पाण्डयशेखरे ।
जगदन्धकारशमनाय सागरा-
दरविन्दबान्धव इवांशुमण्डली ॥ ४१ ॥

तरले च वारिणि तरङ्गिणीपते-
स्तरणिप्रभञ्जनविहारचञ्चले ।
अतिविह्वलत्वमभजद् वसुन्धरा
प्रबले बले चलति सन्नपन्नगम् ॥ ४२ ॥

चलिते बलेऽस्य चरणेन ताडितां
धरणीमपास्य सरितः श्रिता इव ।
वियदन्तरं विमलवर्चसो ध्वजाः
पवमानपोतपरिकम्पिता बभुः ॥ ४३ ॥

तमसेव चण्डकिरणाभिभाविना
परितो भरेण रजसां प्रसर्पता ।
सहसा न्यपायि मुनिनेव जह्नुना
सकलं नभश्चरतरङ्गिणीजलम् ॥ ४४ ॥

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1. The ms. reading is नोपमा

अनवस्थकुङ्कुमरसानुलेपनान्
हरिणानिवाकलितवल्गुवल्गलान् ।
परिवर्तितासिफलकान् प्रतिक्षणं
स ददर्श सङ्गरसमुत्सुकान् भटान् ॥ ४५ ॥

परिपन्थिपार्थिवपिशाचभर्त्सना-
भसितायमानखुरधूलिपालिकान् ।
अभितो विलोक्य विलसद्रयान् हया-
नभजत् प्रमोदमवनीपुरन्दरः ॥ ४६ ॥

निहितां पयोधिरशनां निजे भुजे
[निकटं गतैरिव धरै][1]र्निरीक्षितुम् ।
[अवनीभृदुद्धृत][2]करैरनेकपै-
र्विहितां विभाव्य विनतिं[3] विसिष्मिये ॥ ४७ ॥

कमनीयसूत्रघटनागवाक्षितान्
कलशान् मुखेषु घटमानपल्लवान् ।
दधतीं करेषु धरणीसुरच्छटां
धरणीभृदैक्षत जयेतिभाषिणीम् ॥ ४८ ॥

अथ कैश्चिदेव दिवसैरशिश्रियन्-
मलयं महीधरवरं महीपतिः ।
निनदेन नीरदरवानुलासिना
परितो विमुक्तफणिबन्धचन्दनम् ॥ ४९ ॥

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1. The ms. reads निकटं गतेरिव धकैः
2. The ms. is corrupt. It reads अचनिभ्रदुद्धत
3. The ms. reads विनिर्ति

दवपाण्डुरज्वलितगुग्गुलुद्रुम-
द्रवधूपधूपितमहागुहागृहम् ।
हरिहस्तभिन्नकरिमस्तकस्फुर-
न्मणिचन्द्रि[कास्पृहच][1]कोरमण्डलम् ॥ ५० ॥

कलशीसुताङ्घ्रिकमलोदयव्रजः-
क[मनीय][2]पावनवनं समन्ततः ।
[3]व्रतखिन्नपन्नगधुरीणपारण-
प्रतिपन्नकार्श्यपवमानकन्दलम् ॥ ५१ ॥

वलयेषु यस्य मणिवल्लकीगुणं
मधुनिर्झरेण जडितं महीरुहाम् ।
परिजृम्भितोष्मणि पयोधरे सुराः
परितापयन्ति सुदृशां प्रतिक्षणम् ॥ ५२ ॥

पृतनाममुष्य पृथिवीभृतस्तटे
नृपतिर्निवेश्य निबिडक्लमालसाम् ।
अविशन्निवेशमभितो विभूषितं
कमनीयहेमकलशध्वजादिभिः ॥ ५३ ॥

अथ रजनिमतीत्य मन्दिरेऽस्मि-
न्नुषसि चलच्छिबिरादुपास्य सन्ध्याम् ।
मलयवलयतो महीं प्रपन्नां
धरणिभृदेष ददर्श ताम्रपर्णीम् ॥ ५४ ॥

स्फुटविघटितशुक्तिजातमुक्ता-
फलपटलेन तरङ्गपातितेन ।
श्रमरनिकरनीतरत्नमब्धि
पुनरपि रत्नभरेण पूरयन्तीम् ॥ ५५ ॥

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1. Break in ms. ; it reads : चन्द्रिक-gap-कोर
2. Gap in ms. tentatively filled.
3. The ms. omits व्र

सरितमयमतीत्य ताम्रपर्णी-
मभजत केरलदेशमर्कतेजाः[1] ।
फलभरनतनालिकेरशाखा-
शिखरविहङ्गमविभ्रमाम्बुवाहम् ॥ ५६ ॥

॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ

पाण्ड्यकुलोदये

एकादशस्सर्गः[2] ॥

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1. The ms. reads कम्मतेजाः

2. A post-colophonic writing after this gives the name of the scribe as Nāganatha Śarmā : नागनाथशर्मणो लिपिः ।

अथ द्वादशः सर्गः

कालं प्रफुल्लकुहलीमकरन्दनन्द-
दिन्दिन्दिरप्रकरमेत्य कुतूहलेन ।
निश्शाणबाण[1][परिकल्पित][2]दिग्विभागां
सेनां न्यवेशयदयं निकटे क्षितीशः ॥ १ ॥

गन्धेभखण्डितसमुन्नतनालिकेरा-
शीर्यत्फलग्रहणजृम्भितसम्भ्रमाणि ।
धन्यानि चम्पकपराक्रमपाण्ड्यभर्तुः
सैन्यानि शात्रवपुरोपवनान्यमृन्दन् ॥ २ ॥

आस्वाद्य हृद्यमसिखण्डितनालिकेरा-
दम्भो विजृम्भितमपास्तपरिश्रमाणि ।
पूगीफलानि च भुजङ्गलताफलानि[3]
स्फूर्जत्प्रमोदपुलकानि बलान्यभूवन् ॥ ३ ॥

पर्वप्रमुक्तपरिपाण्डुरमौक्तिकालि-
वेतण्डपुष्करविखण्डितमिक्षुषण्डम् ।
अक्षिक्षरत्सलिलशीकरमण्डलीक-
मन्यादृगाक्रमणखेदवशादिवाऽभूत् ॥ ४ ॥

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1. The ms. actually reads निस्साणराण
2. Gap indicated in ms. ; it is tentatively filled.
3. The ms. reads तलानि for फलानि

आराम[मर्य]¹मकरप्रकरानभिज्ञ-
मत्यन्तनीलमवनीरुहमण्डलेन ।
पाण्ड्याङ्गनाः प्रकटितश्रममाप्तवत्यो
मेघेषु विद्युत [इव]² स्फुरिता व्यराजन् ।। ५ ।।

"आवृत्य हन्त ! पुटभेदनमस्मदीयं
बालोऽपि खेलति पराक्रमपाण्ड्यदेवः ।
प्राणैः किमेभि"रिति पल्लवितप्रकोपो
धीरश्च[चाल नगरा]³ज्जयसिंहराजः ।। ६ ।।

झञ्झाप्रभञ्जनसमाकुलसागराम्भ-
स्सम्भारसम्भरविडम्बनलि[म्पकेन]⁴ ।
सैन्येन तस्य जयसिंहविभो रणाय
निर्याणकर्म निधिलाभमसावमंस्त ।। ७ ।।

आसीत् समीकमनयोरमराधिराज-
राष्ट्राभिवृद्धिघटनालटहास्त्रपातम् ।
अस्त्रैर्निषिक्तम[प]⁵रामृशता स्वम[ङ्गं]⁶
यत्र व्यहारि यमिना महतीकरेण ।। ८ ।।

आरुह्य कञ्चिदिभमद्रिनिभं प्रकोपा-
दापाटलाक्षमरिराजसरोजबन्धुम् ।
प्रत्यर्थिनां प्रमथनाय परिभ्रमन्तं
भर्ता कथञ्चिदवहत् फणिनां शिरोभिः ।। ९ ।।

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1. Unindicated omission of two syllables supplied.
2. Gap for two syllables, tentatively filled.
3. Ms. broken.
4. Gap in the ms. filled tentatively.
5. Gap in ms. filled tentatively.
6. Gap indicated for गं

वेतण्डभाजि भुजमण्डनमण्डलाग्रे
प्राचण्ड्यमाश्रयति चम्पकपाण्ड्यदेवे ।
प्रत्यर्थिपार्थिवपरिग्रहणेऽप्सरोभिः
पाञ्चालराजतनयाव्रतमाललम्बे ।। १० ।।

जम्भद्विषत्प्रतिमचम्पकपाण्ड्यभल्ल[1]-
निर्लूनगन्धगजमल्लविमुक्तमुक्ताः ।
मन्दाकिनीकनकवारिजमध्यभाजो
हंसेषु चक्रुरहहाऽण्डमिति प्रहर्षम् ।। ११ ।।

प्रख्यातचम्पकपराक्रमपाण्ड्यबाण-
निर्भिन्नशाल्वनिकायपरिश्रमाय ।
माला वितीर्य मरुदायतलोचनानां
मम्ले नभश्चरमहीरुहमण्डलेन ॥ १२ ॥

प्राचण्ड्यमण्डनपराक्रमपाण्ड्यमुक्त-
काण्डप्रकाण्डमथिताहितमण्डलेन ।
सम्पादितेषु तपनव्रणसञ्चयेषु
नासत्यलक्ष्मपि नाभवदेव लक्ष्म् ।। १३ ।।

वाञ्छामपास्य मघवत्पुरसुन्दरीभिः
पाणिग्रहेऽपि सुरभावजुषां भटानाम् ।
प्रत्यर्थिपार्थिवबलं परितः प्रभिन्दन्
प्रत्यक्षितोऽयमभवत् परराजसूर्यः ।। १४ ।।

अस्त्रेण भिन्नमरिराजसरोजबन्धो-
रन्यावृशस्वनमनेकपराजशीर्षम् ।
अत्याकुलीकृतभटच्छदमाजिभूमि-
निर्घातपात इव निर्दलयाञ्चकार ।। १५ ।।

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1. The Ms. reads वल्ल for भल्ल

आदाय गन्धगजदन्तमसिप्रभिन्न-
माप्लाव्य रक्तपयसा शरमण्डलेन ।
पत्रावलीं विलिखता परराजसूर्यः
प्राशंसि मांसलवधूकुचपर्वतेषु ॥ १६ ॥

शस्त्रक्षताक्षितशरीरविमुक्तरक्त-
मैरेयतोषितवृषध्वजकिङ्कराणि ।
तत्तादृशानि युधि सन्नहनानि तस्य
दृष्ट्वाऽजनिष्ट चकितो जयसिंहराजः ॥ १७ ॥

संवर्तवात इव सानुम[तोऽङ्गणरथं][1]
धात्रीरुहं व्यघटयज्जयसिंहराजम् ।
वेतण्डकर्णविव[रैः प्रहितै][2]र्विपाठैः
स्फायत्पराक्रमधनः परराजसूर्यः ॥ १८ ॥

[खिन्नं भ्रम][3]न्तमधिभूमि मुहुर्लुठन्त-
माश्वास्य केरलमयात् परराज[सूर्यः][4]
[तुङ्गं][5] मतङ्गजकुलं तुरगान् [प्रभूतान्][6]
वित्तं प्रशस्तमपि तस्य जहार वीरः ॥ १९ ॥

श्रान्तं नितान्तमधिसङ्गरमात्मसै[न्यं
सम्मानयन्न][7]तुलभोजनभूषणाद्यैः ।
कोल्लान्तरालमधिगम्य कुतूहलेन
मासं किमप्यनयदेष महानुभावः ॥ २० ॥

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1. The ms. actually reads मर्तकणस्थ
2. Break in ms. tentatively filled : विवै-gap-विपाठैः
3. Break in ms. tentatively filled.
4. Break in ms. It actually reads : केरलमि-br.-रराज-br.
5. The ms. reads भुङ्गं
6. Break in ms. filled tentatively.
7. Gap in ms. It reads : सै-gap-दयान

पश्चादमुष्य चलतः पथिकेतनानि[1]
माकन्दवृन्दमकरन्दरसार्द्रितानि ।
दूरीकृताहवमदैस्तुलुवै[विती][2]र्ण-
वेतण्डकर्णपवनैरगमन् विशोषम् ॥ २१ ॥

पाण्ड्यो विलङ्घ्य तुलुवं प्रतिपद्य पम्पां
संसेव्य तत्तटगतं तरुणेन्दुमौलिम् ।
कर्णाटदेशपतिना कलिताहवेन
प्राप्ते करे परिचचाल भजन् प्रमोदम् ॥ २२ ॥

पश्चात् तुलुष्कम् अतिशुष्कमयं प्रकुर्वन्
बाहाबलेन परराजपयोजबन्धुः ।
गन्धर्वगन्धगजषण्डमतिप्रचण्ड-
मस्यापहृत्य धनमप्यचलत् परस्तात् ॥ २३ ॥

वैदर्भम् आनतसरोजवितीर्णदर्भं
लाटं लसच्छरविहारदलल्ललाटम् ।
अङ्गं क्षताङ्गमयमारचयन्नयासीद्
वाराणसीं मदनशासनराजधानीम् ॥ २४ ॥

यस्यामपास्य मनुजा मणिकर्णिकायां
प्राणान्, परार्ध्यमधिरुह्य रथं प्रयान्तः ।
अङ्गं निजं कवलितं श्वभिरप्सरोभ्यः
सन्दर्शयन्ति तरलीकृतचामराभ्यः ॥ २५ ॥

पञ्चानने वितरति प्रणवं जनानां
प्राणप्रयाणसमयक्लमथप्रमाथम् ।
यत्रोत्तरीयजनुषं पवनं करेण
प्रालेयशैलतनया कुरुते भवानी ॥ २६ ॥

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1. The ms. is incorrect : it reads पथतैतनानि
2. Gap in ms. tentatively filled.

तामभ्युपेत्य शशिशेखरराजधानीं
वीरो व्यलोकत पुरो विबुधस्रवन्तीम् ।
कामद्विषो[1] मकुटशीतमयूखखण्ड-
निर्यत्सुधा[द्रवमिलज्जलराशिवाहीम्][2] ॥ २७ ॥

अंहोहराणि स जपन् अघमर्षणानि
मज्जन् जलेऽतिविमले मरुदापगायाः ।
सन्तर्पयन्नपि पितॄनमरान् प्रतीरं
सम्प्राप चम्पकपराक्रमपाण्ड्यदेवः ॥ २८ ॥

जाम्बूनदाम्बुजपरम्परया स शम्भुं
सम्पूज्य चम्पकपराक्रमपाण्ड्यदेवः ।
दानानि षोडश महान्ति महाफलानि
तत्राप्यधत्त धरणीरमणावतंसः ॥ २९ ॥

काशीश्वरेण करवालकदर्थितेन
प्रत्तानि पादसरसीरुहसन्न[तेन ।
सन्तोष]णानि च[3] परार्घ्यविभूषणानि
काशीश्वराय वितताार [स पाण्ड्यदेवः][4] ॥ ३० ॥

उन्मुच्य तामुरगभूषणराजधानीं
साकेतमाप [निचितं][5] सविधेषु यूपैः ।
आकाशलङ्घिभि[रभिद्युभि][6]रध्वरार्थै-
रर्कान्ववायजनुषामवनीपतीनाम् ॥ ३१ ॥

1. The ms. reads कामद्विषं
2. Gap in ms. duly filled. The ms. reads सुधा-gap-रकाम्
3. Gap in ms.; it reads सन्न-gap-णानि च
4. Break in ms. suitably filled.
5. Break in ms., tentatively filled.
6. Gap indicated in ms. filled tentatively.

तत्रार्कवंशजनुषा धरणीधवेन
तस्य प्रशस्ययशसः समरं बभूव ।
यद्वीक्षया तु रघुपुङ्गवसङ्गरस्य
सस्मार भूतपृतना सह नारदेन ॥ ३२ ॥

स्फायत्प्रतापतपनोदयपर्वतेन
प्रत्यर्थिपार्थिवबलार्णवमन्दरेण ।
पाण्ड्यक्षितीश्वरभुजेन पतङ्गवंश्य-
प्राणापहारफणिना समरं बभूव ॥ ३३ ॥

पश्चाद[मुष्य][1] तनयं परराजसूर्यो
राज्ये निधाय रमणीयभुजापदानः ।
तेन प्रदर्शितपथो दिविषत्कदम्ब-
संबाधमाप तु[तुषारगिरे][2]र्नितम्बम् ॥ ३४ ॥

[3]सङ्घोषपोषघटकं कटकं धरस्य
सम्राजनि श्रयति चम्पकपाण्ड्यदेवे ।
सन्नेन किन्नर[गणेन][4] तटादगायि[5]
कुम्भेन [सार्धमपि][6] किम्पुरु[षोच्चयेन][7] ॥ ३५ ॥

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1. The ms. has a gap and reads : द-gap-वृतनयं
2. Om. in ms. suitably filled.
3. The ms. reads सन्दोष
4. Unidicated omission identified and filled.
5. The ms. reads दवापि-gap.
6. Unindicated omission identified and filled.
7. Gap. indicated in ms, tentatively filled.

चक्रन्द चम्पकपराक्रमपाण्ड्यसैन्यै-
राविष्कृतामसहमान इवाभिभूतिम् ।
पाषाणबाणपरिजृम्भणसम्भ्रमेण
[पाण्ड्येषु दण्डमखिलं परिखण्डच चाद्रिः][1] ॥ ३६ ॥

दुर्वारगर्वकृतघोषदुरुक्तिभेदैः
सर्वैरभाजि रणभूरथ पार्वतीयैः ।
पाण्ड्येन्द्रयोधशरपाटितपार्वतीय-
पाषाणवर्षपरिजृम्भितपावकेन ॥ ३७ ॥

आसन्नमुष्य शिखरेष्ववनीधरस्य
प्रालेयखण्डपटलानि नखंपचानि[2] ।
❀ ❀ ❀ ❀ ❀ ॥ ३८ ॥

[॥ इति कुण्डिनकुलमण्डनस्य मण्डलकवीश्वरस्य कृतौ

पाण्ड्यकुलोदये

द्वादशः सर्गः अपूर्णः ॥]

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1. The ms. actually reads : पाण्ड्यदण्डमखिलं- break-खण्डयद्भिः ।
2. The ms. breaks off abruptly in the middle of a line with नखंपचानि । The reviser adds in uninked writing स्वामि

APPENDICES

APPENDIX I

PĀṆḌYAKULODAYA

ANNOTATORY TRANSLATION AND NOTES

The *Pāṇḍyakulodaya*, being an account of a regional royal dynasty of South India, incorporates in itself a profusion of myths, legends and historical information, which often require to be pointed out for their proper comprehension. This is especially so with regard to local legends which have grown round the temple city of Madhurā in South India (present-day Madurai in Tamilnadu), and its presiding deity Sundareśvara (Śiva), as narrated at length in Tamil classics like the *Tiruviḷaiyāṭal Purāṇa* and Sanskrit Purāṇic tracts like *Hālasya-māhātmya.* While attention is drawn, in the footnotes, to the local legends referred to in this manner, and also to the Purāṇic allusions and allied references, they are gathered together and explained in greater detail with references in Appendix IV, being an 'Annotated Glossary of Myths, Legends and Poetic conventions.'

Poetic conceits abound in the *Pāṇḍyakulodaya.* The poet, who revels in hyerboles, is an expert in framing poetic conceits. The ideas behind these poetic conceits have been stated and the background information necessary to appreciate the conceits have also been supplied in the translation.

While notable figures of speech, both of sound and of sense, obtaining in the verses are indicated under each verse, they are collected together and explained in an Appendix below. The *rasa* and *dhvani* suggested in individual verses or groups of verses are also appropriately indicated.

It has to be noted that the complexity of the poetic conceits and expressions in the verses have tended towards the identification of more than one figure of speech in several verses, depending upon the stress given in the interpretation of a conceit or expressien. An attempt has been made to identify and indicate all such figures of speech.

Our poet is a master of metres and displays his skill in the use also of some not so common metres. The metres used in the verses are indicated under each verse individually or for groups of verses

at the beginning of the respective cantos. An Index, which follows, presents them alphabetically and defines them.

Rare words, uncommon expressions and special usages abound in the repertoire of the poet, the correct understanding of which is often an intellectual treat. These are translated here with the words given in brackets, and the not-so-common words have also been collected together in a *Glossary*, below.

In the translation of the verses, besides important words, the prose order of expressions are given within brackets, as necessary, to facilitate the understanding of the text.

The *Translation* and *Notes* supplied here with due indication of the allusions, ideas and other significant matters depicted in the individual verses, coupled with the *Appendices* that follow, could be expected to aid a clear understanding and appreciation of this highly elegant and delectable poem in Sanskrit.

CANTO ONE
GENESIS OF THE PĀṆḌYAN DYNASTY

1. Invocation

The work opens with the invocation of the author's favourite deities, Gaṇeśa, Skanda, Pārvatī and Śiva.

Verse 1. Salutation is made here to god Gaṇeśa : Hail the elephant-faced god (*danti-mukha*), at whose victory over the demons (*tridaśadruhām*), two things looked magnificent (*ubhayaiḥ udalāsi*)— the gods with exultation (*dānava-aribhiḥ dhṛta-āmodaiḥ*), and watery rut with pleasing scent (*dāna-vāribhiḥ dhṛta-āmodaiḥ*). (*Metre* : Anuṣṭup). (*Fig.* : i. Āśis ; ii. Śleṣa, both of the *abhaṅga* and *sabhaṅga* types).

Verse 2. Obeisance is paid here to the six-faced god Skanda : When five of his faces were kissed by his five-faced father Śiva (*pañcabhir mukhaiḥ Śaṅkare lālayati sati*), the sixth face got depressed (*ekam ākalita-śobham*) At this, his mother, goddess Pārvatī (*Ambikā*), agitatedly (*atisambhramād*) bent down and kissed the sixth face (*paryajighrat*), making all the faces beam with pleasure. (*Metre* : Rathoddhatā). (*Fig.* : Alaṅkāradhvani).

Verse 3. The benediction of goddess Pārvatī is sought for here : The goddess, the daughter of Himavān, the snow-clad mountain

(*tuṣarādri*), wears on her bosom a pearl necklace and below that extends the thick streak of her navel hair. The poet builds a conceit out of this when he says that the row of white pearls on her breast appears to be the string of white eggs laid by the black serpent represented by the dark streak of hair below (*romalatāphaṇinyā prasūyamānā aṇḍaparamparā iva*). (*Metre*: Upajāti of Upendravajrā and Indravajrā). (*Fig*: i. Rūpaka of the Kevala-niravayava type; ii. Utprekṣā).

Verse 4. Śiva in his form as Dakṣiṇāmūrti is invoked here. The poet says: May the 'Knowledge hand-pose' (*vijñāna-mudrā*) of Śiva (*Vṛṣa-ketana*), formed by placing together the tips of the thumb and the fore-finger, drive away (*vidrāvayet*) your misfortunes (*vipadām vilāsān*)—the hand-pose which has the shape of a pair of tongs (*sandaṁśa*) and exudes the message of knowledge (*sandeśakarī*) that is capable of extracting the thorn of ignorance (*ajñāna-śalyoddharaṇa-pravīṇa*) from the minds even of the sages (*munīnām*).[1] (*Metre*: Indravajrā). (*Fig.*: i. Rūpaka; ii. Anuprāsa).

2. The Pāṇḍyan lineage

The descent of the Pāṇḍyan kings from the Moon is traced in verses 5 to 16.

Verse 5. The Moon, who is the progenitor of the Pāṇḍyan dynasty, is described in four verses 5-8. He is the crest-ornament (*uttamāṅga-ābharaṇam*) of Śiva and is the left (*adakṣiṇam*) eye of Viṣṇu (*adhokṣaja*). (Being the container of life-giving nectar), he is the physician for the longevity of the denizens of the heaven (*āyuṣya-vaidyas tridivāspadānām*). And, he continues the line of descent (*anvaya-tantu*) of the ocean (from which he was born when the milky sea was churned by the gods and the demons, in days of yore).[2] (*Metre*: Upajāti of Indravajrā and Upendravajrā). (*Fig.*: i. Rūpaka; ii. Ullekha; iii. Mālārūpaka).

Verse 6. Here is a fine pen-picture of the crescent moon worn by Śiva on his head (*vataṁsitaṁ yaṁ madanāntakena*): Jostling in the ripples of the heavenly Ganges (*viyan-nadī-vīcighaṭāvatīrṇa*) (held in the locks of Śiva), the crescent moon gives the appearance of a curved

1. On this form of Śiva, see below, App. IV, under *Dakṣiṇāmūrti*.

2. For other Purāṇic conceptions of the Moon, see App. IV, under *Moon*.

bit of lotus stalk (*viśaṅkamāno bisa-bhaṅgaṁ eva*) to the elephant-faced god Gaṇeśa (*mataṅgaja-āsya*) who stretches his trunk (*valate*) to lay hold of it (*apahartum*). (*Metre* : Upendravajrā). (*Fig.* : Bhrāntimān).

Verse 7. The brilliant moon in the sky (*ākāśa-deśād amala-prakāśaṁ*) gets reflected in the waters of the sea (*ambhonidher ambhasi bimbitaṁ*) (and appears, as it were, at the floor of the ocean). Here the poet supposes that the snake-damsels (*bhujaṅgakanyāḥ*) fancy that reflection as a mirror (*ādarśaṁ āśaṅkya*) and behold therein their adorned bodies (*paśyanti gātrāṇi pariṣkṛtāni*). (*Metre* : Indravajrā). (*Fig* : i. Bhrāntimān ; ii Anuprāsa).

Verse 8. The poet points out here to what he considers to be the interpretation of the ignorant (*atadvido hanta samāmananti*) for the dark spot (*aṅka*) seen on the moon : These people say that it is the incessant reflection (*anukṣaṇaṁ bimbitam*) of the dark body (*aṅga*) of lady Night (*niśāṅganāyāḥ*) who follows the moon close (*nikaṭe carantyāḥ*) out of her ardent love for him (*praśasya-smara-vibhramāyāḥ*). (*Metre* : Upajāti of Indravajrā and Upandravajrā). (*Fig.* : Apahnuti).

Verse 9. The Moon's son, the handsome Budha, is mentioned next : To the Moon was born Budha, resplendent in form (*amala-prakāśaḥ*) and reputed in valour (*bhuvanaika-vīraḥ*). His handsome form (*mūrtiḥ*) prolonged (*atānīt*) the termination of the distress (*ārticchidām*) of the heavenly nymphs who were inflamed with love for him (*smara-mūrcchitānām*). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Paryāyokta).

Budha's son Purūravas is described in verses 10 to 12.

Verse 10. Purūravas was so mighty that he churned the ocean of enemy hordes (*pratyarthi-senā-ambunidhīn pramathya*) with the mountain of his forearm (*bāhā-dharaṇīdhareṇa*) and produced the nectar of victory (*jayaśriyam*), even as the gods churned the milky ocean with the Mandara mountain and produced nectar.[1] (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Rūpaka ; ii. Utprekṣā).

Verse 11. Purūravas defeated in battle the defiant demon Keśi (*nibiḍāvalepaṁ Keśinaṁ yātudhānaṁ saṁyati nirjitya*) and obtained as reward the divine damsel (*amarānatāṅgīm*) Urvaśī who had taken birth from the thigh of Viṣṇu (*ambhojanābheḥ ūrupradeśād udayaṁ prapannām*).[2] (*Metre* : Indravajrā).

1-2. On these legends, see below, App. IV.

Verse 12. The generosity of Purūravas is the object of this verse : Purūravas was more munificent than even the wish-yielding trees of the world of Indra (*purandarakśoṇiruh*). Knowing this, heavenly ladies (*viyat-taruṇyaḥ*) used to recite the king's generosity (*viśrāṇanam*) before the trees, which bent down out of shame (*lajjā-vanateṣu*). And, taking advantage of such bending of the trees, the ladies used to pluck with ease the flowers that grew at their tall tops (*ayatnād atyuccaśṛṅgeṣu aharan prasūnam*).[1] (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Atiśayokti ; ii. Kāvyaliṅga).

Verse 13. The next in the line was King Āyus. He was radiant as the sun (*tapana-pratāpaḥ*) and renowned as the moon (*tārakarāja-kīrtiḥ*). The Earth, his spouse, though embraced tightly by him (*gāḍhaṁ upagūḍhā api*) remained *a-kaṇṭakā* ('enemyless') (whereas any other spouse if embraced would have become *sa-kaṇṭakā*, 'horripilated'). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : i. Virodhā-bhāsa ; ii. Śleṣa). (*Dhvani* : Arthaśaktimūla-Atyantatiraskṛta).

Verse 14. Stories about king Āyus were dear even to the denizens of heaven. Says the poet : The fresh flowers of fame (*yaśaḥ-prasūneṣu naveṣu*) of king Āyus which reached the ears (*samāśrayan suśravaṇopakaṇṭham*) made the ladies of Indra's harem (*Māghavato-'varodhaḥ*) indifferent (*mandādarā*) even to the heavenly *mandāra* flowers which they were wearing. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* i. Rūpaka ; ii. Atiśayokti ; iii. Anuprāsa).

Verse 15. Nahuṣa, son of king Āyus, became the king next. At a time when the gods had became kingless (*anāthān*), he occupied the kingship of the gods (*aśiśriyad yaḥ tridivādhipatyam*) (when Indra went into hiding for a time on being pursued by the sin of killing Vṛtra).[2] (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verse 16. King Yayāti of great renown was born of Nahuṣa. During his reign, as the ocean of his fame rose (*yaśaḥ-payodhau pari-jṛmbhamāṇe*) reaching upto the heavens, submarine beings like the fish, crab and capricornus rose up and unhesitatingly (*viśaṅkam*) took a permanent place in the sky (*vyadhatta madhyegaganaṁ vihāram*) in the form of the asterisms, Pisces (*Mīna*), Cancer (*Kulīra*) and Capricorn (*Makara*). (*Metre* : Upendravajrā). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Śleṣa). (*Dhvani* : Atiśayoktimūla-śleṣālaṅkāradhvani).

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1. On these divine trees, see below, App. IV, under *Kalpaka*.

2. For a details see below, App. IV, under Nahuṣa.

3. Pāṇḍa, the first Pāṇḍya king

The first king of the Pāṇḍya dynasty is introduced here and his exploits are described in verses 17 to 22.

Verse 17. Thus, it is said : In that dynasty was born an emperor of established fame (*sārvabhaumaḥ prathamāna-mānaḥ*). Resorting to the stout shoulders of king Pāṇḍa (*yad-aṁsam atyaṁsalam āśrayantī*), the Earth completely forgot the Eight great mountains which normally supported her.[1] (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa). (*Dhvani* by Śleṣālaṅkāra).

Verse 18. Pāṇḍa's fame (*praśasyāni vacāṁsi*) reached even the netherworld where it used to be sung by snake damsels (*udgīyamānāny uragāṅganābhiḥ*) and also listened to avidly by the serpent-king (*akṣiśra-vasām adhīśaḥ*). However, when tears of joy (*ānanda-bāṣpam*) swelled in his eyes, that became an obstacle to him (*nijaṁ antarāyaṁ*) in his continuous listening, for he was an *akṣi-sravas*, who had only one organ to serve both as eyes and ears.[2] (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : i. Atiśayokti ; ii. Utprekṣā).

Verse 19. The poet suggests in this verse the greatness of the Pāṇḍya country. Thus he says : The birth in that part of the earth (*avanyā valaye'vatāraḥ*) of king Pāṇḍa whose renown for generosity was equal to that of heavenly wish-yielding trees (*marutvad-urvīruha-maṇḍalena tulitasya sujātakīrteḥ*) had, indeed, been on account of his unstinted munificence (*viśuddha-viśrāṇana-vaibhavena*) during earlier births. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

(Correct *bṛha* in *pāda* 'b' to *ruha*).

Verse 20. That was also a region of conquerers, for, as the poet says, it was strewn (*acchurita*) with pearls (*muktāphala*) scattered from broken heads of enemy elephants (*vibhinnavetaṇḍa-śiro-vimukta*). These pearls looked like the white teeth of that region which were exposed when that region laughed (*parisphurat-hāsa-lasad-radeva*) on seeing the fleeing enemy hordes (*palāyanodyukta-para-avaloka*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

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1. On this Purāṇic conception, see below, App. IV, under *Earth*.

2. This is a poetic conception in Sanskrit on which see below, App. IV, under *Serpents*.

Verse 21. King Pāṇḍa made the city of Maṇalūr[1] in that region his capital. The towers of that city were so tall that the blue lotuses therein got reflected in the heavenly Ganges and created on the white waters of that river the apparition of dark-green moss. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Atiśayokti ; ii. Utprekṣā).

Verse 22. The mansions (*maṇi-mandira*) of the city Maṇalūr were as tall as heaven itself, so that the flags on them were wafted by the breeze of Nandana, the garden of heaven. The poet also conceives that the flags, wafted as above, served to fan and remove the profuse perspiration of the weary horses of the sun (*vivasvat-turaga-śramāmbhaḥ-sambhāram ujjhāsayituṁ kṣamanti*). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

4. **Indra's descent to the earth**

The sanctity of the Pāṇḍya region is stressed in verses 23 to 62 which recount Indra's emancipation at that place from the sin of brahmanicide.

Verse 23. While king Pāṇḍa was ruling the country, Indra (*Purandara*)[2] who had been afflicted (*kandalitānutāpaḥ*) with the thought that he had committed the sin of killing Vṛtra (*Vṛtrasya hatyā vihitā mayā iti*) was in search of a place where all sacred spots had concentrated (*tīrtha-sārtham didṛkṣamāṇo'jani*).[3] (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Anuprāsa).

Verse 24. The sages had indicated (*nyavedayat*) to Indra (*Vala-śāsana*)[4] who was looking for sacred spots (*tīrthakadambakāni didṛkṣave*), Nīpavana as capable of eradicating all sins (*samastapāpādyapanodaneṣu samarthaṁ*). (*Metre :* Upendravajrā).

5. **Nīpavana, the sacred forest**

Verses 25 to 30 form an exquisite description of the sacred spot which took the name *Nīpavana* or *Kadambavana* on account

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1. On Maṇalūr, see below, App. IV.

2 On Indra being called *Purandara*, see below App. IV, under *Indra*.

3. On Indra's curse, *cf.* the verses following and also App. IV, under *Indra*.

4. On this appellation of Indra, see App. IV, under *Indra*.

of the abundant growth of *nīpa* (*kadamba*) trees that grew in that region.[1]

Verse 25. In pursuance of the saying of the sages, Indra, sleepless out of expectancy (*nirnidra-kutūhalaḥ*), reached the Kadamba forest which was in blossom (*karambitam*) and full of fawns (*mṛgaiḥ sucitram*), as if for hunt *mṛgayāpadeśat*). (Correct *mṛgeṣu citram* in *pāda* 'c' to *mṛgaiḥ sucitram*). (*Metre* : Upendravajrā). (*Fig.* : Anuprāsa).

Verse 26. The profusion of flowers in that forest and its being frequented by angels are suggested in this verse. As the poet says : Angel princesses (*vidyādhara-rājakanyāḥ*) walked in that region with their feet covered with pollen dust (*prasūna-dhūlīparidhūsarāṇi padāni*) wading (*nirṇijya*) through rivulets of honey (*maranda-niṣyandataraṅgiṇīṣu*) that had formed amongst the *kadamba* trees (*yadantareṣu*). (*Metre* Upendravajrā). (*Fig.* : Anuprāsa).

Verse 27. The stupendous height of the trees, whose tops reached the clouds, is indicated in this verse : In that forest, the dark clouds in the sky (*payodharāṇām paṭalāni*) appeared as clusters of bees (*madhuvratānām maṇḍalāni iva*) hovering round (*abhitaḥ*) the tall tops of the trees covered with flowers in blossom (*vanaspatīnām praphulla-puṣpāṇi tuṅgāni śṛṅgāṇi*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Utprekṣā).

Verse 28. The presence of forest nymphs in Kadamba-vana is suggested in this verse. Thus, the poet observes : Pearls dropped from necklaces (*vikīrṇa-hāra-cyuta-mauktikāni*) and shrivelling jungle jasmine blossoms scattered around (*visrasta-śuṣyad-vanamallikāni*) marked the bowers in the forest. Obviously, they were left-overs of the love sports of forest-nymphs (*vanadevatānām manojakeli*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* i. Utprekṣā ; ii. Anuprāsa).

Verse 29. Lions and elephants, too, were present in that forest of tall trees, as suggested in this verse : Pearls used to get scattered from the temples of elephants (*karīndra-kumbha-cyuta-mauktikāni*)

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1. The sanctity of a Hindu place of pilgrimage is determined by the spot, tank and idol (*sthala*, *tīrtha* and *mūrti*) of the place. Legendary accounts, called *māhātmya-s*, of the respective places of pilgrimage generally describe these items in the beginning of those works. Thus the sacredness and religious importance of Nīpavana is stressed in detail in Ch. 2 of *Hālāsya-māhātmya* ; section on *Sthala-viśeṣa* in the *Tiruviḷaiyāṭal Purāṇa* ; in the verses devoted to *Pāṇḍyadeśa-varṇana* (2. 1-42) of the *Śivalīlārṇava* of Nīlakaṇṭha Dīkṣita, etc.

which were broken by lions. And, when sal trees swaying to and fro in the heavy winds (*utsṛtyudagrānila-lola-sāla*) dashed against each other (*vighaṭṭanena*), the scattered pearls used to be thrown up towards the sky (*viyac-cyutāni*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 30. The presence of tall elephants in the forest is, again, suggested herein : The huge elephants in the forest used to raise their trunks (*pracaṇḍa-vetaṇḍa-karāñcalena*) to pluck the moon's orb, mistaking it for the fruit of a tall tree (*phala-bhrameṇa druma-śākhikāsu*). And, the elephants' trunks laid on the moon created in the minds of the people the apparition of eclipses (*jāta janānām uparāgaśaṅkā*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Bhrāntimān ; ii. Utprekṣā ; iii. Anuprāsa).

6. The saced tank in Nīpavana

The next six verses (vv. 31-36) form a description of the sacred tank (lake) in the forest.[1]

Verse 31. When Indra reached that dense forest (*ghanam vanam*) abounding in bowers festooning the *kadamba* trees (*kadambasambādha-latāvitānam*), with humming bees (*mañjula-cañcarīka*) hovering around them, he saw there a spreading lake (*saro viśālam*). (*Metre* : Upendravajrā). (*Fig.* : Anuprāsa).

Verse 32. Trees growing on the banks (*taṭapādapānām*), wafted by the breeze (*āndolitānāṁ anilāṅkureṇa*) threw their dark shadows (*chāya-kadambam*) on the waters on the tank. And the ripples moving from the centre of the tank towards the banks on all sides (*abhitaḥ*) seemed to be bows and arrows (*dhanuḥ-pṛṣatkam*) striking (*viddha*) the shadows as if they were sin in motion (*bhramat-pāpam*). (*Metre* : Indravajrā). (*Fig.* : i. Utprekṣā ; ii. Rūpaka).

Verse 33. Here the lake is conceived as a water-fort : The dense rows of trees standing on the banks got reflected in the lake (*vipinadrumāṇāṁ kadambaṁ udyat-pratibimbamānaḥ*). This gave the impression that the darkness of night *śārvaraṁ andhakāraṁ*) had taken refuge therein out of fear from the bright sun (*caṇḍadyuteḥ bhayāt*) and that the lake was acting as a water-fort (*vāridurgaṁ*) in protecting it.

1. For an account, elsewhere, of the religious importance and sanctity of the lake at Nīpavana, see ch. 2 of *Hālāsyamāhātmya* ; section on *Tīrtha-viśeṣa* in the *Tiruviḷaiyāṭal Purāṇa*, verses 69-82 of canto 2 of the *Śivalīlārṇava*, etc.

(*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Utprekṣā of the hetu type ; ii. Rūpaka).

Verses 34-35 The lovely fresh creepers which had sprouted on the banks of the lake (*yadīya-rodho-nava-vallarī*) served several purposes, as it were : (i) as an arsenal (*śālikā*) for the manufacture of the arrows (*śaraugha-sampādana*) of the world-conquering Cupid (*jagajjigīṣoḥ śaphara-dhvajasya*); (ii) as the fan made of peacock feathers (*piñchikā*) wafted by a soft breeze (*mandānila-āndolita*), capable of removing the poison of anger of peevish dames (*manasvinī-mānaviṣa-avatāra*); and (iii) as a net (*vāgurā*) to catch the deer-like mind (*manaḥ-kuraṅga-graha*) of the beloved which had already been wounded (*naddha*) by the valorous Cupid acting as a hunter (*praphulla-śaurya-smarabhilla*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i Rūpaka ; ii. Tulyayogitā ; iii. Anuprāsa).

Verse 36. Here is a fine picture of the apparent worship of the sun performed by the lotuses in the lake : Eddies in the lake looked like vessels (*āvarta-pātra*) inside which swirled (*bhramita*) blossomed lotuses, like lighted lamps (*praphulla-kalhāra-dīpastabaka*). Massive ripples (*tuṅga-taraṅga*) were lifting the eddies and the lotuses together up and down. All this appeared to the poet as the worship of the forest deities by the lake with the waving of lights (*nirvartyate kānanadevatānām nīrājanam*). (*Metre* : Indravajrā). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Anuprāsa). (Alaṅkāradhvani from Rūpaka).

7. Śiva idol at Nīpavana

The next two verses, 37 and 38, describe the image of the deity found near the lake.[1]

Verse 37. Near the tank (*amuṣya savidhe*) Indra saw, to his delight, a lofty (but bare) *liṅga*-idol of Śiva, who, in days of yore (*purā*), had been worshipped by Viṣṇu (*muradruh*) by plucking out one of his own lotus-like eyes (*dṛgambhoja-sabhājanena*), in return for which he had been presented by Śiva with a sacred discus (*datta-viśuddha-cakra*) : (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig* : Rūpaka).

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1. As noted earlier, the spot, tank and idol determine the sanctity of a place of pilgrimage. Of these, the 'idol' is described here. The subject finds detailed treatment in ch. 3. Liṅgamāhātmya adhyāya of the *Hālāsyamāhātmya* ; section on *Mūrtiviśeṣa* in the *Tiruviḷaiyāṭal Purāṇa* ; *Sundaranāthaliṅgavarṇana* (2. 42-68) of the *Śivalīlārṇava* etc.

Verse 38. Indra (*biḍaujāḥ*) fell at Śiva's feet which formed, as it were, (i) the playing-lotus (*krīḍā-saroja*) of Pārvatī, (ii) the crest-flower (*cūḍā-prasūnam*) of the gods and (iii) the solace (*vipatteḥ apadam*) for all. (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Ullekha or Mālārūpaka).

8. The divine Vimāna

Verse 39. Indra (*Purandara*) then commanded : "Let a grand edifice (*praśasyaṁ puṣpakam*) be erected for Śiva, the 'Consumer of Cupid' (*smara-ghasmara*)," and Viśvakarmā, the architect of the gods (*Tvaṣṭā*) set out to do so saying "It is done." (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verse 40. Tvaṣṭā brought to Nīpavana a divine edifice drawn by elephants (*vikṛṣṭam dvipamaṇḍalena*). The *vimāna* had been studded with rows of pearls (*pratyupta-muktāphala-maṇḍalīka*) which appeared to be the beads of perspiration which had settled on it on account of the fatigue experienced by it during its travel (*adhvaśramāmbhaḥ-kaṇikāyamāna*), from high up in the heavens. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Rūpaka).

Verse 41. The architect of the gods set (*prakalpayāmāsa mahendraśilpī*) that *Vimāna*, resplendent like the rising sun (*udyad-dinakṛt-pramāṇam*), brought from the heavens at the bidding of Indra, as the shrine for the Lord of Nīpavana (*niveśanaṁ Nīpavaneśvarasya*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verses 42 to 47 form a grandiose description of the *Vimāna*, replete with poetic conceits.

Verse 42. The pinnacles (*śṛṅga*) of the *vimāna* were so high as to reach the divine Ganges, which latter, with a sense of servitude (*kaiṅkarya-dhuryā*) adorns daily (*śṛṅgārayatyanvaham*) the said pinnacles with a deposit of the pollen of golden lotuses (*jāmbūnadāmbhoja-vijṛmbhamāṇa-dhūlī-madhūlī-bhara-saubhareṇa*). (*Metre* : Indravajrā). (*Fig.* : i. Rūpaka; ii. Utprekṣā).

Verse 43. The servent-maids (*śaṅkara-kiṅkarī*) sitting in the inner yard of the edifice (*yasya aṅgaṇe*) had lovely tresses of hair (*alakāṭavī*, *lit.* 'bush of hair'). Seeing the blackness of these tresses through the windows (*gavākṣodgata-sūpalakṣa*) of the edifice, the black clouds feel ashamed and flee (*hriyā palāyamānā*), feeling that they themselves are not so dark. (*Metre* : Upendravajrā. (*Fig.* : i. Utprekṣā ; ii. Atiśyayokti ; iii. Anuprāsa),

Verse 44. The pinnacles (*śṛṅga*) stretching into the sky (*viyat-samullaṅghana-jāṅghika*) scratch (*vilekhana*) the orb of the moon (*śīta-mayūkha-bimba*) and the scratches so received (*milatkiṇam*) are assumed by the ignorant (*atadvidaḥ*) as its black spot. (*Metre.* : Upendravajrā). (*Fig.* : Apahnuti).

Verses 45-46. The resplendent beams of light (*mahacchaṭā*) issuing from the pearls (*muktā*) seen scattered in the courtyard of the *vimāna* (*yadāñcala-vyañjita*) appear like : (i) blossomed flower clusters of the *kāśa* plants (*vyākośa-kāśa-stabakāyamānā*) growing near of the divine Ganges (*ākāśa-kallolavatī-sakāśa*), (ii) thick whitewash (*sāndra-sudhā*) of rows of houses (*saudha-paramparā*) which had changed colour (*saṅkrānta-varṇāntara*) ; and (iii) the buds (*kalikā*) of highclass jasmine (*mallī-matallī*) worn by Goddess Sarasvatī (*Vāṇī*) on her plait of hair (*veṇī*) which latter, by its blackness, competes with the dark clouds (*payoda-pratimalla*) (*Metre* : Upajāti of Indravajrā and Upendravajrā. (*Fig.* : i. Mālopamā ; ii. Anuprāsa).

Verse 47. The lofty flags pitched on the pinnacles served, when wafted by the wind (*āndolitā māruta-kandalena*), to fan (*vyajanāyamānā*) and remove the weariness (*śramāpanodana*) of the horses of the sun (*sarojinībāndhava-saindhavānām*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Anuprāsa).

9. Indra's bath

Verse 48. Indra (*Vala-śāsana*) was intent (*cikīrṣuṇā*) in performing the sacred worship (*āryāṁ saparyām*) of the moon-crested lord only after a purificatory bath (*abhiṣeka-pūrvam*). So he stepped into the lake (*saro jagāhe*) which was graced by swimming swans (*vataṁsitaṁ haṁsa-kadambakena*). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Anuprāsa).

Verse 49. As he submerged and emerged repeatedly, his untied lock of hair got spread out (*nimajjanonmajjana-śīryamāṇa-śiroruhā*). And he took his bath in the water spotted with moss (*śaivala*), muttering the sacred *aghamarṣaṇa-mantras*. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verse 50. Indra offered oblations of water (*arghya*) to the sun (*ambhoruha-bāndhava*) and got out of the lake. Through the effulgence (*kāntyā*) of his (thousand) eyes he appeared to fill even the banks of the lake with forests of beautiful blue lotuses. (*taṭe'pi kananti nīlotpalakānanāni kandalayan*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Utprekṣā).

Verse 51. As he got out of the lake, his hair was sparkling (*śṛṅgārita*) with beads of foam (*śīkara-koraka*), which he combed with his hand (*karapallavena dhunānaḥ*). Then he wound round his head (*saṁveṣṭayāmāsa śiraḥ*) as head-dress a cloth (*netra*) of the hue of the sky (*nirmoka-nibha*). (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

10. Indra's worship of Śiva

Verses 52-53. But having arrived at (*abhyarṇaṁ pratipadya*) the placid waters of the lake in which swans were swimming (*plavamāna-haṁsam*), Indra found it impossible to act as he had been instructed by his teacher Bṛhaspati (*Vākpati*) before he left the heavens, *viz.*, to worship Śiva. For, though the tank was full of swans swaying on the ripples (*taraṅga-dolā-taralair marālaiḥ*), all the lotuses had gone under water, obviously, induced by the powers of Śiva. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verse 54. Though the thick forest (*vane ghane*) was resounding (*mukharīkṛta*) with the musical humming (*saṅgīta-bhaṅgī*) of bees (*bhṛṅgī*) flitting amongst the creepers (*vallīmatallī-valamāna*), not a single flower was to be seen (*prasūna-vārtā api parākṛtā abhūt*). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Anuprāsa).

Verse 55. Indra who was intent on worshipping (*īśapadārcana-tatpara*) roamed all around (*samantataḥ*) through forests, hills and lakes, but did not come across even a single flower (*na kiñcid aloki puṣpam*). (*Metre* : Upendravajrā). (*Fig.* : Anuprāsa).

Verse 56. Indra could not discern the reason for this absence, whether it was the effect of his sin due to the killing of Vṛtra, or the immutable power (*māyā anapāyā*) of Śiva or the failing of his own mental faculties (*matipramoṣo mama*). Consequently, he grew despondent (*khinna-manāḥ*). (*Metre* : Upajāti of Indravajrā and Upendravajrā). (*Fig.* : Sandeha).

Verse 57. Seeing the despondency of Indra, Śiva caused lots of golden lotuses to bloom (*vikasvarāṇi jāmbūnadāmbhoja-kadambakāni*) in the lake. (*Metre* : Upajāti of Indravajrā and Upendravajrā).

Verse 58. Indra (*Hari*) plucked the golden lotuses of supernatural scent (*vilūya hāṭaka-paṅkajāni viśvottara-saurabhāṇi*) and performed the worship of Śiva in all its details, beginning with the worship

of Saura and ending with that of Caṇḍa. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verse 59. At that worship, the form (*vapuḥ*) of Śiva (*nayanāyudha*)[1] as conceived by Indra was so handsome (*manobhirāma*), even as to conquer the fish-bannered (*mīnāṅka-niketana*) mind-born (*manobhava*) Cupid, by its charm (*mahimnā*). Indra, therefore, named that form of Śiva as *Sundara* 'the beautiful'. (*Metre* : Upendravajrā). (*Fig.* : Anuprāsa).

Verse 60. Indra (*Hari*) was overjoyed (*harṣaprakarṣam ālalambe*) at seeing his sin eradicated (*samīkṣya pāpam pratipannalopam*) and unending prosperity (*aiśvaryaṁ uccair avinaśvaraṁ ca*) bestowed on himself as a result of the gift of the edifice made by him and by his worship of Śiva. (*Metre* : Upajāti of Upendravajrā and Indravajrā). (*Fig.* : Anuprāsa).

Verses 61 and 62 form Indra's praise of Śiva, couched in the first person.

Verse 61. "Oh Śiva, you are the object of distinguished eulogies (*abhijāta-stuti*) of your followers, *viz.*, the *bhūtas* and *vetālas* who enjoyed themselves (*kṛtaviharaṇa*) in the stream of blood (*raktakallolinī*) that was flowing from the neck of Dakṣa (*Dakṣa-kaṇṭhakṣarat*) which had been cut off with the sword (*asi-viśasita*).

"You broke the head of the elephant-demon who was causing havoc in the three worlds (*trijagad-ahita-danti-daiteya-dhaureyakumbhakṣati*) and thereby pearls (*muktābhara*) got fixed (*saktā*) to the tip of your trident (*triśikha-śikhara*) (*Metre* : Nārāca). (The letter *tra* at the end of *pāda* 'c' is to be deleted). (*Fig.* : Anuprāsa).

Verse 62. "Oh Lord ! Goddess Pārvatī, the gracious daughter of the great Mt. Himavān (*dharavarakanyayā dhanyayā*), conjoined her body into one (*ekīkṛtāṅga*) with that of yours, lest she be separated from you at any time (*viprayogaḥ kadāpy āpated iti*).

"You are the vanquisher of Cupid, Śarva 'the destroyer' and Śambhu 'the protector'. You are the presiding deity of Kadambavana and are the ransacker of the 'Three cities'. May you ascend the *vimāna*, fitted with firm banners (*abhaṅgura-ketumālam*)".[2] (Metre : Nārāca). (*Fig.* : Anuprāsa).

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1. Called so for Śiva used his third eye as a weapon to burn down Cupid. See below, App. IV.

2. For the Purāṇic references, see App. IV.

CANTO TWO
FOUNDING OF THE CITY OF MADHURĀ

Metre : Verses 1-59, Viyoginī, called also Vaitālīya and Sundarī
Verse 60, Nārāca

1. Home-coming of Indra

Verse 1. Having regained his sovereignty (*śriyam*) through his inimitable worship of Śiva (*atulād manmathasaśana-arcanāt*), Indra (*Hari*) mounted his elephant Airāvata and returned to his capital city. (*Fig.* : Anuprāsa).

The poet states in verses 2 to 5 how the heavenly city Sudharmā received her lord back.

Verse 2. The city accosted (*ājuhāva*) Indra (*Puruhūta*) who had arrived (*upasthita*), waving her outstretched hands in the guise of banners fluttering in the wind (*pavanākampitayā patākayā*) and with a loving call made by the continuous ringing of the bells attached to the banners (*pluta-tat-saṁhita-kiṅkiṇīsvarā*). (*Fig.* : i. Utprekṣā ii. Anuprāsa).

The comparison of the capital city to a loving wife welcoming her lord is continued in verses 3 and 4, by *śleṣa* (*double entendre*).

Verse 3. The well-watered city (*seka-sampat*) appeared like a loving wife, visibly sweating (*unmilitaseka-sampat*) on account of the rising (*samudañcita*) bodily reaction resulting in perspiration (*sāttvika-kṣarat-salila*). The city was strewn with large-sized pearls (*sampatat-pṛthu-muktāphala-jāla-śālinīm*), like pearls slipping from a partly strung necklace (*dara-gumphita-hāra*). (*Fig.* : i. Rūpaka ; ii. Utprekṣā).

Verse 4. The city shone with golden jars (*jāmbūnadakumbha*) (brought to the entrance of the city to welcome the king with the honour of *pūrṇa-kumbha*), and these jars had strings wound round them with the fingers (*nakhara-kṣita-tantu-santata*). These jars made the city comparable to a dame with her pot-like rounded golden bosom (*jāmbūnada-kumbha*) pricked by the finger-nails (*nakhara-kṣita*) of her lover. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

A mass of gentlefolk (*abhijāta*) had lined the route, as Indra entered the city. Their rows of bright blue eyes (*dṛg-aṁśukandali*) seemed to constitute (*kalita*) the festooned decorations made of blue lotuses (*indīvara-dāma-toraṇa*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 5. Heavenly damsels (*abhra-subhruvaḥ*) came out into the streets (*vipaṇim viniryayuḥ*) bearing (*vidadhānā*) faces beautiful as the moon (*amṛtāṁśu-sakha*), heavy hips and raised bosoms.

2. **Acceptance of the welcome by Indra**

Verse 6. Appreciatively cognising (*kalayan*) (the welcome accorded by) the upraised arms of dames which put to shame the lotus (*amburuha-trapākaram*), and the net (*vāgurā*) weaved by the side-glances (*avaloka*) of the divine ladies (*amarīṇām*) spread out (*prasārita*) by the hunter Cupid (*smara-vāgurika*), Indra (*Hari*) felt extremely happy (*jaharṣa*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verses 7-8. Wading through the crowd with difficulty (*ati-laṅghya kathañcit*), Indra, the foremost among gods (*agraṇīr amarāṇām*), entered his palace, and reached the audience hall (*sabhām*, verse 9). (The entrance to) the hall was packed (*medura*) with auspicious lamps (*ārātrika-pātra*) being waved (*vidhṛta*) by beauteous-eyed divine courtesans (*sura-vāra-cakoralocanā*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

The hall resounded as if with the merry notes of the peacock (*kelikekarī*) on account of the jumbled melody of the cries of victory (*jaya*) and of the sound of conchs, drums and bugles (*śaṅkha-mṛdaṅga-kāhalī-ninada*). Bees fluttered around the streams of honey (*madhu-kallola-vilola-ṣaṭpada*) dripping from flower festoons (*avalambita-puṣpa-niṣpatat*). (*Fig.* : Anuprāsa).

Verses 9-11b. As Indra (*Vāsava*) reached the extensive hall (*prathīyasīm sabhām*) and sat on his gem-set throne, the assembled gods (*nikaro divaukasām*) bowed at his lotus-feet (*padmapādukām*, lit. 'footwear'). The footwear was darkened, as it were, by the black *ogaru-drava* which had been smeared by the gods on their foreheads (*alika-ākalita-ogarudravaiḥ*). And, Indra (*Hari*) blessed, with a benign look (*dṛśā*), all the gods who were bowing at his lotus-feet, with eyes that resembled the petals of a lotus (*amburuha*) blossoming (*smayamāna*) at the touch of brilliant sunbeams (*kanad-aṁśumad-aṁśu-kandala*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verses 11c-12b. Varuṇa presented Indra (*Valadruh*) with a garland, which, on account of its moonlike brilliance (*udāracandrikā*), made the flock of *cakora* birds flutter (*taralībhūta-cakora-saṁsad*) (in anticipation of consuming that brilliance, just as they would consume the moonshine) ; the garland was one the like of which had not been spoken of (*apratipāditam*), even in days of yore (*purā*) on the occasion of the churning (*mathane*) of the milky ocean. (*Fig.* : i. Rūpaka ii. Anuprāsa).

Verse 12c-13b. The divine mountain Meru (*Śikharī*), whose courtyard was made noisy (*mukharīkṛtāṅgaṇa*) by the rattling of the wheels (*cakra-caṅkramaiḥ*) of the sun's chariot (*dinakṛt-syandana*) presented Indra (*Vala-śāsana*) with a circlet (*valaya*) studded with costly gems (*nilayam nistula-ratna-sampadām*). (*Fig.* : i. Parikara ; ii. Anuprāsa).

3. Curse of Sage Durvāsas[1]

Verse 13c-d. The irate sage Durvāsas (*prakopano muniḥ*) presented Indra (*Hari*) with a golden lotus, (but it was placed by Indra on the head of his elephant, which threw it down and trampled on it.)

Verse 14. The sage (*tapat*) Durvāsas noticed the casting away (*vitīrṇam*) of the lotus which had once been sanctified (*cāru abhinaddha*) by being worn on the lightning-yellow hued (*taḍit-kaḍālayā*) locks (*jaṭayā*) of Śiva (*Anaṅgaśāsinā*).

Verse 15. At this, Varuṇa and Mt. Meru (*Maṇisānu*) made jeering remarks to each other (*parihāsa-vacaḥ*). The great sage (*munirāṭ*), noting the insult meted out to the lotus placed in Indra's hand (*adhi-pāṇi*), cried out to him in anger :

Verses 16-17. "The lotus whose petals had been dislocated (*avakīrṇa-cchada*) and its pollen fallen out (*astakesara*) by its being pressed in the locks of Śiva (*Madanāri-kaparda-mardanāt*) while it had been worn by him, and which had been placed in your hands, has now been crushed by the foot (*caraṇena abhinat*) of the elephant of the gods (*marutām mataṅgaja*) like the crowns of the demons (*nirjara-vidviṣām*), in battle. Therefore, O Indra ! (*Maghavan*), your crown too will be broken by the Pāṇḍya monarch. (*Fig.* : Upamā).

Verse 18. "The two, *viz.*, Mt. Meru (*amara-kṣoṇibhṛt*) and Varuṇa (*ambu-nātha*) who, out of pride (*smaya-śriyā*), laughed at me (*avekṣya mām*), will taste defeat at the hands of the Pāṇḍya king. (*Fig.* : i. Yamaka; ii. Anuprāsa).

Verse 19. Moreover, this mighty elephant, which crushed ruthlessly the lotus under its feet, shall fall from the heavens and be born on the earth as a petty elephant."

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1. On this see *Hālāsyamāhātmya*, ch. 6; *Tiru. P*, sn. 2; *Śivalīlā.*, 4.1-16.

Verse 20. The angry sage, cursing, as above, Indra, his elephant, Varuṇa and Meru, sent a chill of fear in the hearts of the gods (*ambaraukasām*).

4. Redemption from the sage's curse[1]

Verses 21-23. Indra directed his elephant, (the mate of the she-elephant Abhramu, *abhramu-priya*), thus : "Go to Nīpavana at Madhurā and worship Śiva installed there. He will redeem you." Accordingly, the 'direction'-elephant (*harit-karī*)[2] reached the lake which was resplendent (*rājita*) with the waves (*vīci*) which had mixed in them (*āmreḍita*) profuse foam of lotus honey (*aravinda-maranda-śīkara-prakara*). Nearby it saw also the idol of Śiva. And, soon (*sahasā*) it gained its redemption from the curse (*śāpa-vimocana*) by worshipping the 'consumer of cupid' (*smara-ghasmara*) whose lotus feet (*aṅghri-paṅkaja*) was washed (*snapita*) by the honey (*suma-makaranda*) dripping from the young *nīpa* trees of the forest (*navanīpavanī-patat*). (*Fig.* : Yamaka).

Verse 24. Indra (*Vala-jit*), too, with a view to rid himself of the curse, performed the worship of Śiva at night in the forest thickly wooded with *kadamba* trees.

Verse 25. In the evening of the day that Indra was to worship at Nīpavana, it so happened that a prominent merchant (Vaiśya, *kaścid viśām adhīśvaraḥ*) who was on his way back from a business trip undertaken for amassing wealth (*draviṇāśayā*), entered that forest adorned all around (*paritaḥ*) with the dense growth of *nīpa* trees.' (*Fig.* : Anuprāsa).

5. Nightfall in the Nīpavana

Verse 26. Just then the sun (*bhagavān padma-bāndhava*) bearing (*udvahan*) a bright red (*atilohita*) orb (*aṅga*) due to contact with (*anuṣaṅgāt*) crimson rays (*gairikārciṣām*), reached the setting mountain, (*acala* which is *prathametara, i.e*, other than the 'first', *viz.* 'rising', mountain). (*Fig.* : Utprekṣā).

1. For a detailed account see *Hālāsya*, ch. 6; *Tiru. P*, sn. 2 ; *Śivalīlā*., 4.17-40.

2. According to Hindu mythology, the earth is supported, at its eight directions, by eight mighty tuskers, called '*dig-gaja*' or '*harit-karī*', *lit.* 'direction-elephants'. For details, see below App. IV, under *Elephants*.

3. The name of the merchant is given as Dhanañjaya in the *Hālāsya*., *Tiru. P* and *Śivalīlā*. (4.41).

Verse 27. As if to dissipate (*śamayiṣyan*) the weariness (*śramaṁ*) of traversing the expanse of the sky (*gaganāṅgaṇa-caṅkrama*) the hot-rayed sun (*caṇḍa-dīdhiti*) fell (*nipapāta*) from the peak of the setting mountain (*caramācala-sānumaṇḍalāt*) into the waters of the ocean (*ambhasi nimnagāpateḥ*). (*Fig.* : Utprekṣā).

Verse 28. As the sun fell into the western ocean from the rim of the sky (*viyad-añcalataḥ*), the directions around (*dig-valayam*) were all engulfed by darkness, overspread (*prasṛtaiḥ*) as it were, by smoke (*pāvakadhvajaiḥ*). (*Fig.* : Utprekṣā).

Verse 29. As if the black ink (*maṣī*) heated by the flame of the sun (*dinanāyaka-dīpa-tāpitāt*) in the crystal pot (*maṇi-bhāṇḍataḥ*), of the universe-sphere (*jagad-aṇḍa*), had been spilled over (*patitā*), continuous darkness (*tamaḥ-paramparā*) spread across the expanse of the sea-girdled earth (*payodhi-mekhalām*). (*Fig.* : i. Utprekṣā ; ii. Rūpaka).

Verse 30. As god sun (*bhagavati ambuja-bāndhava*) had left the scene with the desire of seeing the regions on the other side of the earth-sphere (*paraloka-vilokanāśayā*), the deities of the quarters (*dig-aṅganāḥ*), became blind (*timirāḥ abhavan*), as if their faces had been covered with a blue cloth (*nīlapaṭaiḥ avaguṇṭhitānanāḥ*). (*Fig.* : i. Utprekṣā ; ii. Rūpaka).

Verse 31. The lotus (*nīraja*), which closed its petals firmly (*nitānta-saṅkucat-dalasampīḍita-pakṣa-sampuṭam*) at the end of the day (*divasānta*), was abruptly abandoned (*sasambhramam vihāya*) by swarms of bees (*alinām nikurumbaiḥ*). (*Fig.* i. Svabhāvokti ; ii. Anuprāsa).

Verse 32. The poet conceives here the 'Western direction' as the devoted wife who wished to perform *satī* on the demise of her lord, the sun. He says : The West glowed with dusk (*caramāśā virarāja sandhyayā*) which had the brightness of burning fire (*pāvaka-tviṣā*) nurtured by the red hue of rows of (closing) lotuses (*abjinī-paṭalī-vardhita*) and the resplendent oceanic corals (*ambudhi-vidruma-śriyā*). It seemed as if the West wanted to follow her lord (*adhiśam anugantum*), by immolation in the fire created as above. (*Fig.* i. Rūpaka ; ii. Upamā).

Verse 33. Here is portrayed a pathetic picture of the involuntary action of a male *cakravāka* bird which was supposed to keep away from its hen during nights : The male bird, intently looking at the face

of its hen and with the bit of a lotus stalk, which it was about to offer to her, dropping from its beak involuntarily at the advent of the night, fell down and cried itself hoarse with tears and sighs. (*Fig.* Samāsokti).

Verses 34-35. The stars now densely filled in the sky (*uḍubhiḥ nibiḍīkṛtam nabhaḥ*), providing immense pleasure to the eye (*nayanānandam amandam ādadhe*). The star clusters are, here, compared to : (i) clusters of flowers (*puṣpakarīrava*), falling from the elephant hordes of the heavens (*haridgaja-vraja-pracalat*), weary of carrying the burden (*bharakhinna*) of those flowers ; (ii) the buds of wish-yielding trees (*kalpaka-koraka*) worn on the plaits of hair of heavenly ladies, getting dislodged during love-sports (*smara-saṅgara-viślatha*) and (iii) the bubbles budding on the waves (*laharī-jṛmbhita-budbudair iva*) of the graceful river Kālindī (*ramaṇīyatamaḥ-Kalindajā*). (*Fig.* : i. Ullekha ; ii. Utprekṣā ; iii. Mālopamā ; iv. Anuprāsa).

6. Moonrise in the forest

Verse 36. Then, from under the ocean, the rosy orb of the moon (*aruṇam hariṇāṅka-maṇḍalam*) rose in the sky, resembling the wheel of Viṣṇu sent to exterminate the demon of darkness (*timi-rākṣasa-ghāta-kāṅkṣiṇam*). (*Fig.* : i. Upamā; ii. Utprekṣā).

Verse 37. The horde of darkness-goblins (*dhvānta-piśāca-maṇḍala*) which was roaming (*pracalat*) around the world, began to flee all on a sudden (*sahasā utsārayitum pracakrame*), being exorcised by the white ash (*bhasmanā*) in the form of rays of moonlight. (*Fig.* : i. Rūpaka ; ii. Utprekṣā).

Verse 38. As the moon (*dvijarāja*) rose from the eastern mountain (*prathamācala-śekhara*) riding on its elephant (*dvipa*), the trees of darkness (*sakala-dhvānta-tamāla-vṛndaka*) were all uprooted and thrown down from the heavens by that elephant (*dvipapāda-pātitam*) deep below (*gaganāt gahanāt avāpatat*). (*Fig.* : i. Rūpaka; ii. Anuprāsa).

Verse 39. As a result of restored vision through the advent of the moon which removed darkness, the world opened itself out again before men's eyes. This idea is put quaintly by the poet thus : On account of the sudden functioning of the eyes (*kṣipra-sarad-dṛśaḥ*), through the crushing of darkness under the wheels of the moon's chariot (*hariṇāṅka-ratha-aṅga-cakra-prahata*), moonlight produced, as it were, in the hearts of the people (*janatā-hṛdayeṣu janayantī vidadhe*), the feeling of the existence of the world (*carācaram*). (*Fig.* : i. Rūpaka; ii. Anuprāsa).

7. Phantom of a divine city

Verses 40 to 46 describe the grandiose vision of a city that appeared in Nīpavana that night.

Verse 40. Then, as the fructification, as it were, of his vision (*dṛśām phalam*), a magnificent city appeared before the Vaiśya, a city with heavenly damsels (*amara-vāmalocanāḥ*) roaming about in the upper storeys of gem-set golden mansions (*maṇi-kāñcana-saudha-mālikā-valamāna*).

Verse 41. In that city there was Cupid (*madana*) active as ever, pulsating (*ākulayan*) the moving and the non-moving world (*carācaram jagat*) by means of the glances of women (*mahilāva-lokanaiḥ*), and fixing (*avataṁsaṁ akalpayat*) on his bow the arrow which had, in days of yore, won over Śiva (*āvarjitacandra-śekharam śaram*) in a trice (*drutam*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 42. In that city, whenever the *cakora* birds (which are supposed to consume moonlight), consumed it, ladies slowly made up the deficiency (*smitaiḥ sandadhire yathāpuram*) with their sweet smiles (which exuded the brilliance of moonshine). (*Fig.* : i. Rūpaka; ii. Anuprāsa).

Verse 43. The Vaiśya espied there with wonder Indra worshipping Śiva, with saffron and heaps of flowers (*haricandana-puṣpakandalaiḥ*). (*Fig.* : Anuprāsa).

Verse 44. Nārada, the sage who greatly enjoyed war (*samara-atyanta-kutūhalī*), was also there, tuning his lute with his nails and singing the eulogies of Śiva. Śiva's attendants (*pramatha*), too, were present in that assembly.

Verse 45. There was incessant dancing and music of damsels (*naṭabhruvām abhaṅgurodayam naṭanam saṅgītam api kalayan*) in that elite worship. The Vaiśya kept awake, witnessing the worship.

Verse 46. As he started on his way home in the morning. he surveyed the forest again, but there was to be seen no city, no Indra, no gods and no goddesses. (*Fig.* : Anuprāsa).

Verse 47. Repairing to the city of Maṇalūr,[1] he submitted to the Pāṇḍya king everything he saw in the Nīpavana, his seeing the city and also the worship of Hara by Hari (Indra). (*Fig.* : Anuprāsa).

1. The city is called 'Maṇavūr' in the *Tiru.P*, sn. 3 ; 'Kalyāṇa-nagara' in *Śivalīla*., 4.41; and 'Kalyāṇapura' in *Halāsya*, ch. 7. All give the name of the then Pāṇḍya king as Kulaśekhara.

Verse 48. Thinking over what he had heard from the Vaiśya, the lord of the sea-girdled earth (*sāgaramekhalādhipaḥ*) went to his bed which was kept cool (*śītala*) by means of drops of scented water falling on it (*madirā-śīkara-pāta*) from rows of decorated swinging garlands (*calamāna-vitāna-mālikā*).

Verse 49. Before the sleeping king, there appeared an Effulgence (*mahas*) which was no other than Śiva who had destroyed (*mathin*) the gem-set ear-ornament (*maṇi-tāṭaṅka*) of the graceful spouse of Cupid (*makaradhvaja-mattakāśinī*), (*i. e.*, made Rati a widow by burning Cupid). Śiva said as follows : (*Fig.* : i. Rūpaka; ii. Anuprāsa).

Verse 50. "Oh king ! I reside in the forest which had been seen by the Vaiśya. Build, therefore, at that spot, an enduring edifice (*śāśvatam puram*) for me.

Verse 51. "Around me, install also Viṣṇu (*Kamalā-saciva*) and goddesses Caṇḍikā and Kanyā. Then your city will be secure." Saying thus Śiva disappeared.

Verse 52. Next day, as the sun (*ahimatviṣi*) rose from the ocean (*ambudheḥ jṛmbhite*), king Pāṇḍa, 'the Indra of the earth' (*jagatī-purandaraḥ*), finished his morning prayers (*audayikīḥ kriyāḥ*) and described to his ministers the wonderful dream he saw.

Verse 53. The astounded ministers led the king to the Nīpavana where the sky (*ambara*) was crossed (*vilaṅghita*) by tall trees whose tops seemed to pierce Indra's clouds (*śikhara-prasarad-ghanāghana*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 54. They saw there the tall *vimāna* occupied by Śiva (*madanadviṣāspadam*) which had originally been brought there by a row of lordly elephants (*dvipa-dhaureya-paramparā*) which had descended from Indra's elephant (*valabhid-gaja-vaṁśa-sambhava*).[1]

Verse 55. They saw there Śiva (*Hara*), handsome (*hāriṇam*) with the serpent-ornament (*vasudhāmaṇḍala-vāhin*) and with the most benign looks (*parayā kṛpayā dṛśā pariṣkṛtam*),—looks which had resurrected Cupid (*punar-ujjīvita-puṣpabāṇaya*).[2] (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

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1. See above, canto I, verses 39-40.

2. Śiva did so to assuage the misery of Cupid's wife Rati, under the condition that the resurrected Cupid would be visible only to her eyes.

Verse 56. And, the king prostrated before Śiva saying: "Consumer of Cupid (*smara-ghasmara*)! You have shown me your feet, the boat for crossing the ocean of existence (*nistaraṇam bhavām-budheḥ*) and which could not be seen even by Viṣṇu (*Hariṇā*) when he went down to the netherworld in the form of a boar (*kiri*) in search of them.[1] (*Fig.*: Anuprāsa).

Verse 57. The king (*dharaṇī-bhṛt*) had the entire forest duly dug up and levelled, even as king Pṛthu had dug up, in days of yore, the entire earth (*vasundharā*) with his bow (*dhanuṣā*).[2] He then founded there a large and beautiful city full of temples. (*Fig.*: i. Upamā; ii. Anuprāsa).

Verses 58-59. Lord Śiva, wearing on his crest the moon (*amṛta-dyuti-śekhara*), showered (*avākirat*) that city, built by the king, with ambrosial rays (*pīyūṣa-karaiḥ*) poured forth in clusters (*kandala-sruta*) from the moon worn on his head (*avataṁsita-candra*). That most elegant city (*puṭabhedanottamam*) came to be known, in due course, as 'Madhurā' since it had received the showers of ambrosia (*amṛta*) dropped (*cyuta*) from the tuft (*śekhara*) of Śiva (*Parameśvara*).[3] (*Fig.*: Anuprāsa).

Verse 60. Thus was it that the farsighted king Pāṇḍa (*dīrgha-darśī dharitrī-patiḥ*), who had been properly directed as above (*prauḍham āḍhaukamānaḥ*), found that lofty city of the venerated destroyer of Cupid (*mahita-manasija-dviṣaḥ*) (with the temple of Śiva in the middle and) in other directions (*diśi diśi*) the temples of the demon-destroying (*dalita-danuja-vargayā*) Durgā, virtuous (*dhanyayā*) Kanyā, and Śauri (*Viṣṇu*) who is dear to the lotus-seated (*Lakṣmī*). (*Metre*: Nārāca). (*Fig.*: Anuprāsa).

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2. For a detailed account of this legend, see *Devī-Bhāgavata*, skandha 5, ch. 33.

3. For a detailed account, see *Bhāgavata*, 4.18, 1-32, esp. verse 29; *Matsya-Purāṇa*, 10, 10-35, esp. verse 31.

4. This is often referred to in local legends. While the *Tiru.P*, sn. 3, concurs with the above explanation, the *Halāsya*, ch. 7, states that the sacred waters of the Ganges from Śiva's locks flowed down and purified the region, and *Śivalīlā*., 4.105-06, has it that divine clouds rained ambrosial waters for three days over the area.

CANTO THREE
PRINCESS TAṬĀTAKĀ
EXPEDITION OF CONQUEST AND MARRIAGE

Metre: Verses 1-61, Radhoddhatā
,, 62-70, Noted against the verses.

1. Malayadhvaja Pāṇḍya

Verses 1-2. King Pāṇḍa who ruled the ocean-girdled earth (*vārirāśi-raśanām vasundharām*) through his arm mighty like a great mountain (*parvatendra-sadṛśena bāhunā*), begot, on an auspicious day, a son named Malayadhvaja.[1] At the demise of the renowned Pāṇḍa, his obsequies (*aurdhvadehikam*) were duly performed by his magnanimous son with the help of learned priests who were masters of all the *śāstras*. (*Fig.*: i. Rūpaka ; ii. Anuprāsa).

Verses 3-4. King Malayadhvaja controlled in his mind (*lit.* 'forgot', *vyasmarat*) his great grief through worshipping the lotus-feet of Śiva installed in the Nīpavana. He was a strong ruler. Embracing his arms, which were cool like thick sandal paste (*sāndra-candanarasa-atiśītalam*), the earth absolved herself (*ujjhati sma*) of the burning pain (*vyathā*) inflicted by the poisonous whiff (*viṣa-śīkara*) emanating from the hood of serpent Śeṣa (*Śeṣa-śekhara-vihāra-jṛmbhita*) who, previously, used to support her. (*Fig.*: i. Anuprāsa ; ii. Atiśayokti).

Verse 5. Malayadhvaja was the chastiser (*hīṁsaka*) of (enemy kings) who usurped all wealth (*sakala-sampadām hṛtaḥ*). So, his enemies, seeing his anger, were too ready to cough out their pride (*mānam eva vamitum samutsukāḥ*) and hold the grass in their mouths (*yavasam ānanāntare*) (as the symbol of supplication). (*Fig.*: Anuprāsa)

2. Birth of Princess Taṭātakā[2]

Verse 6. To Malayadhvaja was born a daughter with three breasts (*tristanī*), who was destined to be the consort of Śiva (*Tripura-*

1. Malayadhvaja is mentioned as the son of Kulaśekhara in the *Hālāsya.*, ch. 7, *Tiru.P.*, sn. 3, and *Śivalīlā.*, 5.1. Malayadhvaja's queen, who is not named in the *Pāṇḍyakulodoya*, is said to be Kāñcanamālā, daughter of Śūrasena of the solar dynasty (*Hālāsya.*, ch. 8), and K. daughter of the king of Kāñcīpura (*Śivalīlā.*, 5.5).

2. For the mythological accounts, as to how Taṭātakā had, in her previous births, greatly aspired to wed Śiva, see *Hālāsyamāhātmya*, ch. 8, *Tiruvilaiyāṭal-Purāṇa*, sn. 4, *Taṭātakāvatāra.*; and *Śivalīlā.*, 5.6 ff.

sādhana). But the king was grief-striken, seeing that it was a girl, and that, too, a freak (*vikṛtā*). (*Fig*. and Dhvani : Anuprāsa).

Verse 7. Then arose a voice from the heavens (*vāg ajṛmbhata vyomni*) : "Oh king, the freakness would disappear when she meets her lord." Hearing such a pronouncement, the king was consoled.

Verse 8. In course of time, the king, the 'Indra of the earth' (*dharaṇī-puraṇadara*), installed his daughter on his throne and passed away to the holy world (*pāvanam padam*) of Śiva (*pañcaśara-vidviṣaḥ*), —a place which is the repeller of sin (*pāpa-paripanthi*). (*Fig.-Dhvani* : Anuprāsa).

3. Taṭātakā's expedition of conquest[1]

Verses 9-10. Enemies, wondering as to how a spineless (*niravaghāṭā, ghāṭā*=backbone) manikin of a woman (*poṭā*), without any strength, could rule a country, hastened (*tattvare*) to grab the kingdom from her. Coming to know of this plan (and wishing to take the initiative), Taṭātakā started out on an expedition of conquest, strong as she was by worshipping the lotus-feet of Sundareśa (Śiva). (*Fig.* : i. Vinokti). (*Fig.-Dhvani* : i. Rūpaka ; ii. Anuprāsa).

Verses 11-12. First she turned east, being the direction adorned by Indra (*puruhūtabūṣaṇam haritam*), with an army of high-shouldered men (*prāṁśunā balena*), throwing up dust that dimmed the rays of the sun (*dhūlikā-dhūsarīkṛta-vivasvad-aṁśunā*). But the enemies jeered at her : "Here comes for battle the upstart of a woman (*kandalitamā aṅganā*) looking for victory. We shall prove, in no time, that she is but a piece of enjoyment in love (*aṅgajopapada*)." (*Fig* : i. Sahokti ; ii. Anuprāsa).

Verse 13. Taṭātakā, the jewel of the Pāṇḍyan line of kings, laid siege to the enemy cities with her army which was in incessantly generated exultation (*santata-aṅkurita-toṣapoṣyā*) and which shattered the strategem of the enemies (*śithilitāri-māyayā*). (*Fig.-Dhvani* : Anuprāsa)

Verse 14. As she surrounded the cities of the enemies, they came out to the battlefield which grew heavily marshy (*jāta-ghana-paṅka-saṅkaṭā*) on account of the shower of rut (*madāmbunirjharī-pāta*) of scent-elephants (*gandha-sindhura*). (*Fig.* : Anuprāsa).

1. *Cf. Hālāsya*, ch. 9 ; *Tiru.P.*, Sn. 5 ; *Śivalīlā.*, 7.5 - 10.64, where it is very elaborate.

Verse 15. A pitched battle took place which broke (*dardṛtām*) the minds of the enemies, in which many people died and headless corpses danced (*kṛta-kabandha-tāṇḍava*) to the attendance of the confused sound (*kākalī*) of conchs (*śaṅkha*), wardrums (*saṅgara-mṛdaṅga*) and bugles (*kāhalī*). (*Fig.* : Anuprāsa).

Verses 16-17. An elephant which Taṭātakā struck heavily with a mace, turned pale, being reduced to the hue of the Mandara moutain (*Mandara-kṣitidhara-cchavim vahan*) during the churning of the ocean (*sindhu-bandha-salilāntarabhrama*). The leading elephant's head broken by her with the spear *pattasa* exhibited the pearls inside and resembled the opened jewel box (*samudghāṭita-ābharaṇa-peṭikā*) of the goddess of war (*samara-śrī*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 18. The seeds of fame sown (*upta*) on the battlefield by that princess of mighty valour, seemed to have sprouted up (*unmiṣad-bhir aṅkuraiḥ*) in the form of the teeth of the elephants which had been struck down (*khaṇḍitebha-daśanaiḥ*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 19. In the heavy darkness that occurred on account of the dust thrown up by the armies, the place of swarming glow-worms (*jyotiriṅgaṇa-paramparā*) was taken by the rows of sparks (*viṣphuliṅga-paṭalī*) caused by arrows and other weapons striking one another (*astra-śastra-parighaṭṭana-sphurat*). (*Fig.* : Rūpaka).

Verses 20-21. Taṭātakā struck down with sharp arrows the wicked kings whom she came across, but protected with all kindness those who had been following the straight path of virtue. Exterminating her enemies quickly in this manner, Taṭātakā turned back from that direction with cries of victory voiced by bards marching in front. (*Fig.-Dhvani* : Anuprāsa).

Verse 22. Seeing Taṭātakā cutely cutting down kings (*tāra-dārita-dharādhurandharam tām avekṣya*) the kings of Siṁhala, Dramiḍa, Kerala etc. bent down their heads at her feet (*śekharīkṛta-tad-aṅghrayo'bhavan*). (*Fig.-Dhvani* : Anuprāsa).

4. Taṭātakā confronts Śiva[1]

Verse 23. With the thought that she should now reach the moon-crested Mṛḍa (Śiva), on whose benignty rested all that is movable and immovable (*akhilam carācaram jagat*), Taṭātakā moved northward. (*Fig.* : Anuprāsa).

1. For a parallel description in *Śivalīlā.*, see 10. 65-108.

Verse 24. Just as goddess Pārvatī resorted to Himavān, the chief of mountains (*kaṭakandharādhipa*), in days of yore, the Pāṇḍya princess soon reached river Ganges, which is sanctified by the foot-dust of goddess Pārvatī (*Pārvatī-padaparāga-pāvanam*) and which traverses all the three worlds (*tribhuvanāvagāhinīm*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 25. There, on the banks of the Ganges, wasps of breeze (*anila-kandala*) wafted grazing (*lit.* 'seeing', *vilokayan*) the expansive waters of ponds (*vāri bhūri sarasam*), swollen with the honey of red lotuses (*phulla-hallaka-maranda-tundilam*), and gladdening (*harṣayan*) the army, which was tired due to the long march. (*Fig.* : Anuprāsa).

Verse 26. However, (as Taṭātakā neared the outskirts of Śiva's residence), the sacred gardens were trodden over by her irate elephants, which also uprooted (*vi-pāṭitam*) the red lotuses which housed flocks of swans (*sārasī-sadma-padma-pāṭalam*) in the pleasure-ponds (*keli-sarasīṣu*) in those gardens. (*Fig.* : i. Svabhāvokti ; ii. Anuprāsa).

Verse 27. Then again, all the army (*nikhilo janaḥ*) walked across the middle of Śiva's gardens, crushing the creepers (*vallarīḥ nirdalayya*) which danced (*vibhrama*) like rolled hair dressed for love sports (*madana-keli-jhallarī*) and which hindered swarms of bees (*bhramara-saṅgha-saṅkaṭāḥ*). (*Fig.-Dhvani* : Anuprāsa).

Verses 28-29. Seeing that the sal trees of the garden were being damaged by the rubbings of madding elephants (*unmada-dvirada-gaṇḍa-maṇḍalī-gharṣaṇaiḥ*) and the pullings by their trunks (*karāvakarṣaṇaiḥ*), Śiva's attendents (*gaṇāḥ*) ran into a range. They attacked Taṭātakā's armies with spears, tridents and axes (*śūla-pattasa-paraśvadhādinā*) and when they had cut down all her army, they approached her in anger in order to exterminate her too. (*Fig.* : Anuprāsa).

Verse 30. However, the princess shattered the *gaṇas* with bright-pointed arrows (*śubhradīdhiti-mukhaiḥ śilīmukhaiḥ*) shot from a bow (*śarāsana*) which was arched like the curued brow (*viṣphurat-bhrukuṭi*) of the god of Death poised to devour the world (*viśva-ghasmara-kṛtānta*). (*Fig.* : Anuprāsa).

Verse 31. Seeing his attendants slain, Śaṅkara proceeded against Taṭātakā, bow in hand, the arrow whereof was represented by Cupid, the master of sentiments (*rasādhināyaka*), and was fixed on the bow-string (*guṇa*) formed by the serpent Vāsuki whose body had been visibly bruised (*sphurat-kiṇe*) at the time of the churning of the milky ocean (*abdhi-mathana*). (*Fig.* : Anuprāsa).

Verses 32-33. Repeatedly gazing (*vīkṣya vīkṣya*) at the eyes of the gazelle-eyed girl (*hariṇī-dṛśaḥ*), whose glances (*preṅkhitam*) stretched upto her ear-ornament, (in other words, whose eyes extended upto the ears, *karṇikā-nikaṭa-laṅgha-jāṅghikam*) and had the agility (*vibhrama*) of the sword of Cupid (*puṣpasāyaka-kṛpāṇa*) while being sharpened on the whetstone (*śāṇakoṇa-parigharṣaṇa-bhramat*), Śiva (*Vṛṣa-dhvaja*) grew tremulous (*vihvalatvam abhajat*). Without a fight (*vinā saṅgaram*), the bow and arrow in his lotus-hands dropped down (*pāṇipaṅkaja-patad-dhanuḥ-śaram*) along with the other weapons (*vividha-śastra-meduram*) which he was carrying. (*Fig.* 32 : Bhrāntimān ; 33. i. Vinokti ; ii. Rūpaka ; iii. Anuprāsa).

Verse 34. Seeing the world-captivating beauty of form of Śaṅkara (*viśva-mohanam avekṣya vigraham*) the princess became the target of the darts shot from the bow of Cupid (*puṣpasāyaka-śarāsa-niṣpatat-kāṇḍamaṇḍala-vaśaṁvadā*). (*Fig.-Dhvani* : Anuprāsa).

Verses 35-36. Through varied mutual glances (*vibhrameṇa vividhena netrayoḥ*), the hitherto unknown feelings of love were explained, as it were, to the gazelle-eyed princess (*mṛgadṛśo anirākṛtam vyākṛtam*) by Śiva (*Manmatha-pramathanena*). Thereupon, she longed for his hand. But when Śiva stated expressly that he was highly affected by love (*gurusmaraḥ*) and that he desired her hand, the princess fell mute with shyness (*sādhvasād avacanā*). (*Fig.* : Anuprāsa).

Verse 37. The ministers of the princess came to the rescue and said that Śiva might approach the mother of the princess in the matter. Śiva gladly accepted the suggestion. (Here, in pāda *c* correct *maṇḍalīm* to *maṇḍalī*). (*Fig.* : Anuprāsa).

5. **Taṭātakā's return to Madhurā**[1]

Verse 38. The slender-waisted girl, acutely desirous of the hand of the vanquisher of Cupid, returned, in a few days, to her capital city Madhurā which had been embellished with festoons, elephants and banners. (*Fig.-Dhvani* : Anuprāsa).

Verse 39. There, she paid obeisance to Śiva, the 'Effulgence of Nīpakānana', and surrendered to Him all the booty that she had won, including the matchless jewels (*anupama-maṇḍana*) which had been collected from the countries of the defeated kings (*khaṇḍita-ahita-niveśamaṇḍalī*). (*Fig.* : Anuprāsa).

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1. *Cf. Śivalīlā.*, 11, 1-16.

Verses 40-42. Taṭātakā then passed across the city (*samparītya nagaram*) and reached her magnificent palace, with chowries being waved over her (*cālyamāna-kamonīya-cāmarā*) by ladies of the enemy kings (*vairi-bhūramaṇa-vāmalocanā*). After paying her respects to her mother, she occupied her throne, with the handles (*kalācikā*) of the royal umbrella and chowries (*chatra-cāmara*) being held by the daughters of the Cera and Cola kings. At the court, some read out her proclamations. Others sang her eulogies. And, still others carried on graceful talk interspersed with accounts of her prowess and fame. (*Fig.* : Anuprāsa).

Verses 43-44. She informed the ministers : "Śiva, the great Effulgence that vanquished Cupid (*Kāmamathanaḥ param dhāma*) will arrive here shortly, intent on marriage. Therefore prepare a magnificent apartment for him." Then the princess repaired to the highly charming palace where her mother resided (*mātṛmandiram atīva bandhuram*) and attended to her personal matters like bath, food and the like, being assisted by her female friends. (*Fig.* : Anuprāsa).

Verses 45-47. Śiva, dazzling like a silver mountain (*rūpya-jagatīdhara-prabhaḥ*) reached the great city of Madhurā, all too soon (*satvaram*), accompanied by Kubera (*Dhanada*), Viṣṇu (the bearer of the bow *Śārṅga*), the Mother Goddesses and a host of gods. Passing along streets over which fragrant jasmine buds had been spread (*vīthikām bhṛśa-vikīrṇa-yūthikām*), the moon-crested Śiva reached his residence which resembled like a resplendent mountain (*parvata-pramitasaudha-bhāsuram*). Arriving at that charming mansion with Śauri (*Viṣṇu*), Śiva passed the day, gladdening the gods with clothes, ornaments and food.[1] (*Fig.* : Anuprāsa : 46. Upamā).

6. The marriage procession[2]

Verses 48-49. Preceptor Bhārgava proclaimed : "Today occurs the most auspicious moment suitable for marriage," and the moon-crested lord set out. His footwear (*pādukā*) was fixed (*āhita*) to his feet by Indra (*adhibhujā divaukasām*). Then, resting his arms on the shoulders of friends, he stepped forward a little (to the palanquin which had been got ready for him).

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1. According to the *Hālāsya*. ch. 9, *Tiru.P.*, sn. 5 and *Śivalīlā*. (11.17), Śiva rises out of the *liṅga*-idol at Nīpavana in human form and comes forth for the marriage, and Viṣṇu and other gods reach Madhurā from their respective abodes, on invitation.

2. For parallel descriptions, see *Hālāsya*., ch. 9 ; *Tiru.P.*, sn. 5, and *Śivalīlā*., 11. 17-87.

Verse 50. "Step in, step in", said Varuṇa (*Pāśin*), and Śiva ascended the ornamented gem-set palanquin which seemed to be a cage made up of the heavens at the top and the earth on the floor (*piñjarīkṛta-viyan-mahītalām*) (the appearance of the twinkling stars above and brilliant gems below being provided) by the cluster of rays (*marīci-piñjarī*) from precious stones (*upala*) studded (*kīlita*) above and below, inside the palanquin. (*Fig.* : Anuprāsa).

Verse 51. The Moon (*śiśira-dīdhiti*) attended Śiva with a white umbrella resplendent like the white lotus (*amala-saroja-ḍambaram*) which blossomed in the Ganges nestling inside the locks of Śiva (*śekhar-odara-vihāra-jāhnavī-jṛmbhita*). (*Fig* : Anuprāsa).

Verse 52. Rows of heavenly courtesans (*svarga-vārasudatī-paramparā*) danced before (the procession of) Śiva, with songs describing the destruction of the three demoniac cities by Śiva (*pattana-tritaya-bhañjanādikam vyañjatī*), in days of yore. (*Fig.* : Anuprāsa).

Verse 53. Thus accompanied by the gods, Śiva, the lord of all worlds, reached the Pāṇḍyan palace, where both heat and cold were controlled (*praśama-gharma-śīkaram*) by the wafting of pure breeze (*nirmala-śrita-samīra-kandalī-nirmita*). (*Fig.* : Anuprāsa).

7. **Taṭātakā's marriage**

Verses 55-56. As Śiva, the destroyer of the three demoniac cities, took his gem-set seat (*ratna-visphuritam uttamāsanam*) and as a strong ritual fire (*gabhīra-jātavedasi*) was being fed by fuel (*prāpitaidhasi*), the senior gods led by Brahmā (*vārijāsana-mukhair mahātmabhiḥ*) went and begged the queen-mother (for the hand of her daughter for Śiva. (With her consent), the princess, the daughter of Malayadhvaja, arrived, escorted by well-adorned sportive girl-friends (*prauḍha-kelibhir alaṅkṛtātmabhiḥ*). (*Fig.* : Anuprāsa).

Verse 57. Then god Viṣṇu (*Murāri*) led to the spot where Śiva was seated, princess Taṭātakā who was seen chuckling with pleasure (*kilikiñcita-śriyā*) and exhibiting the effects of love (*vyañjita-prasara-pañcasāyakā*). (*Fig.-Dhvani* : Anuprāsa).

Verse 58. Śiva took hold of the hands of that beautiful girl of arched brows (*nata-bhrū*) and lifted to the stone-slab, her foot, at which the jingling anklet resounded like a court-singer (*tāratācaraṇa-*

1. While the description of the marriage in *Hālāsya.*, ch. 9 and *Tiru.P*, sn. 5, are highly ornate, in the *Śivalīlā.*, it is brief (12. 1-21).

māgadha-svaram) with pleasing sounds which seemed to be the beats from the gem-set drum of Cupid (*māra-vīra-maṇi-ḍiṇḍimībhavat*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 59. Later, holding the hand of that gazelle-eyed girl, which was profusely sweating (*jṛmbhamāṇa-jala-śikaraṁ karam*), Śiva went round the fire which was burning brightly on account of the offering of profuse ghee (*prājyam ājyam upayujya jṛmbhataḥ*). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 60. The lotus-eyed Taṭātakā then dropped white fried grain (*lāja-jālam*) into the crimson fire (*āśuśukṣaṇau*); it seemed as if white jasmine buds (*taṭīvallarī-prasava-maṇḍalīm iva*), were being dropped into a blossomed red lotus (*phulla-kokanada-koṭara*). (*Fig.* : i. Upamā ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 61. The assembled brāhmaṇas pronounced varied blessings, like, "May you two live long ! May you have wealth ! May you have ornaments !" Śiva received on his head the auspicious grain (*akṣatān*) sprinkled by them with the said blessings and took his seat on the golden throne along with Taṭātakā. (*Fig.* : Anuprāsa).

Verse 62. Having scrupulously observed all the marriage rites which provided the gods with extreme happiness (*vibudha-harṣa-vidhāyi*), Śiva (*Niṭilekṣaṇa*) resorted to a charming mansion (*kāntam niśāntam adhigamya*) and spent the night in fasting and prayer (*niyamapūrvam*) with Taṭātakā of wavy hair (*arāla-keśyā*). (*Metre* : Vasantamālikā). (*Fig.* : Anuprāsa). *Rasa* : Sambhoga-śṛṅgāra-pratīti in *kathamkathamcit*).

6. **Consecration of 'Sundara-Pāṇḍya'**

Verses 63-64. Next day, as the sun rose (*aparedyuḥ udyati sarojabāndhave*), Viṣṇu (*Hari*) arrived at the consecration hall and anointed (*abhyaṣeci*) the moon-crested Śiva (*Hariṇāṅkaśekhara*) with holy water contained in golden jars (*druta-śātakumbha-kṛta-kumbha-pāthasā*). As the consecration water was being poured on Śiva's head (*śirasi bhramad-ambuvāhinīke*), God Brahmā (*paṅkaja-sambhava*) placed on his head a gem-set crown and gave him the appellation 'Sundara-Pāṇḍya'. (*Metres* : Mañjubhāṣiṇī and Aupacchandasika). (Correct the word *Bhramadamarāmbu* in *pāda* '*a*' to *bhram.dambu* and *maṇimiśritam* to *maṇiśritam* in *pāda* '*b*' of verse 64). (*Fig.-Dhvani* : Anuprāsa).

Verse 65. Later, all the gods led by Brahmā, took leave and returned to their respective abodes. Śiva repaired to the temple at

Nīpavana and assumed the sovereignty of the Pāṇḍya realm, for the benefit of the people. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

7. Tāṇḍava dance at Madhurā[1]

Verses 66-67. Śiva then desired the assembled sages to partake the marriage feast before they returned to their places as they pleased. Then, sage Patañjali mentioned that everyday, before eating, he was used to seeing the dance of Śiva at Kailāsa (*Haimevate*). He added that just in front of them was the big stage (*sadaḥ*) of purified gold (*dhauta-kaladhauta-mayam*) prepared by Indra (*Vṛtrāri*) (and insisted that Śiva should demonstrate before him his dance (that day also). The Lord observed : "Then, behold my renowned dance", and he danced the full course of the merry violent dance (*ānandatāṇḍavam akhaṇḍitam ātatāna*). (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 68. That violent dance of the lord rocked the earth, which unquieted serpent Śeṣa (*khinna-pannaga*) in balancing on its head the earth (*kṣiti-bhara-dhāraṇa*) which was being agitated (*bhramat*) by the heavy stamping thereof with the feet (*caraṇa-viharaṇa-krama*). The dance shook (*pracalita*) the rows of mighty mountains (*parvata-dhūrvaha-cchaṭam*) by the shaking gestures of his (eight) arms (*vividha-bhuja-vijṛmbha-sambhramāt*). It broke the supporting banks (*vikhaṇḍita-dhātṛ-maṇḍalam*) of the shaking Ganges (*bhramad-amaradhunī*) which had its waves turned into ice (*ghanībhval-laharī*) in the cold Himālayan regions. The dance of the Great Śiva was so pleasing to sage Patañjali that it was like ambrosial collyrium to his eyes (*nayana-sudhāñjana*). (*Metre* : Vikṛti). (*Fig.* : Anuprāsa).

Verse 69. A royal feast was served next and it was greatly enjoyed by the sages. Says the poet : Serving cakes at one place and exquisitely prepared soup at another, and elsewhere highly tasty juices and also pure ghee, during the feast, the sages were highly ingratiated by lord Śiva. (*Metre* : Vasantamālikā). (*Fig.* : Anuprāsa).

Verse 70. The sages then left after repeatedly paying obeisance at the rosy feet (*caraṇam aruṇam*) of Śiva which seemed to be co-born with the lotus (*ambhoruha-sodaram*). And, Śiva, as Sundara-Pāṇḍya, commenced his reign, supporting the earth with his arms mighty like a mountain (*nija-bhuja-girau*) even as another earth-supporting serpent (*darvīkarendra ivāparo*), with the grace of the Lord installed at Nīpa-vana. (*Metre* : Hariṇī). (*Fig.* : i. Rūpaka ; ii. Upamā ; iii. Anuprāsa).

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1. For the treatment elsewhere, see *Hālāsya.*, ch. 10, *Tiru.P.*, sn. 6, and *Śivalīlā.*, 12. 33-51.

CANTO FOUR
SUNDARA AND UGRA PĀṆḌYAS

Metres : 1-53 : Puṣpitāgrā
54-55 : Mālinī
56-57 : Vasantatilakā

1. Advent of the river Vegā[1]

Verses 1-2. When the sages had left, Taṭātakā approached lord Śiva and requested : "There remains a large quantity of leftover food, heaped as high as a mountain (*acala-kalpam*). Pray depute some proper person to consume it." (*Fig.-Dhvani* : Anuprāsa).

Verse 2. Śiva, the consumer of Cupid, replied : "On my way to this place, a huge umbrella was held over me by an attendant named Kuṇḍakukṣi ('one with a stomach as capacious as a deep pit'). He may be asked to consume all this food and ease his hunger thereby."

Verses 3-4. Kuṇḍakukṣi ate up the food heaped as high as Mt. Himavān (*unnateśakṣitidhara-kalpam*), but his hunger did not subside. So the lord passed on to him four further reservoirs of food (*annasaras*). That too was consumed in a trice by Kuṇḍakukṣi, the bee hovering over the lotus-feet of Śiva (*smarahara-pāda-saroja-ṣaṭpadena*). Growing thirsty, he also drank up, with a gulping sound (*sa-kala*), the waters of all the lakes and wells in the vicinity. (*Fig.* : i. Upamā ; ii. Śleṣa ; iii. Anuprāsa).

Verse 5. Seeing him still afflicted with mighty thirst, Śiva, the destroyer of the three demoniac cities (*puratraya-pramāthī*), brought forth (*samāninaya*) the river Vegā on the border of Madhurā (*upakaṇṭha*) which, on account of the fast-flowing dancing waters (*cala-jala-tāṇḍava*), was breaking its banks (*khaṇḍitopakaṇṭha*). (*Fig.-Dhvani* : Anuprāsa).

Verses 6 to 9 form a picturesque description of the turbulent river Vegā or Vegavatī, being the Vaigā of today.

Verse 6. On account of the vast expanse of the river, clouds took it for another ocean and descended to drink the water thereof, but the fast-moving waves (*taralatara-taraṅgasaṅgha-vegāt*) threw them

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1. This finds retold in the *Hālāsya*, chs. 11-12, *Tiru. P.*, sns. 7-8 and *Śivalīlā.*, 12. 67-93.

up on the banks (*taṭabhuvi samutkṣipantīm*), where they appeared like mountains (*śaila-samam*). (*Fig.* : i. Sandeha ; ii. Upamā ; iii. Anuprāsa).

Verse 7. Rows of waves rose up to the centre of the heavens (*viyad-udara-vijṛmbhamāṇa-vīcīnicaya*) resulting in clusters of stars falling into it (*nipatita-tārakā-nikāyaiḥ*). To bees flying alongside (*bhramad-alinī*), the fallen stars appeared to be blossomed flowers (*viśada-kusumakoraka-bhrama*), and so they settled on them making the river look dark (*malinī-kṛta*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

Verse 8. Through its high waves, the Vegā river seemed to be going up to meet its friend, the heavenly Ganges (*adhinabhaḥ sakhīm saritam carantīm*), to embrace her (*parirabdhum utsahantīm*) with her arms (*bāhā*) in the form of rows of waves rising high (*upari-viharamāṇa-vīci-bāhā-paṭalikayā*). At their meeting, the chirping of birds (*vihaṅga-ghoṣa*) seemed to represent their friendly chatter (*vinoda-giram*). (*Fig.* : i. Utprekṣā ; ii. Upamā ; iii. Rūpaka).

Verse 9. The poet conceives that the Vegā river felt that her Lord, the sea, was extremely dejected in mind (*atīva khedam antaḥ*) on account of Indra having taken away all the *kalpa-vṛkṣas* growing in it (*Valamathanoddhṛta-kalpaka*). The poet adds that the river was carrying to the sea the trees on the banks which it had uprooted (*taṭavighaṭita-bhūruha-prakāṇḍam*) to offer them to the sea (*jalanidhaye kila dātum*) as a compensation for the loss of the *kalpaka* trees. (*Fig.* : i. Kāvyaliṅga ; ii. Utprekṣā).

Verse 10. And, all the pure waters of the mighty Vegā river was drunk up by Kuṇḍakukṣi, the servant of Śiva, in a trice, just as famished Śiva would consume all the worlds at the time of the grand dissolution, *pralaya*, when the life of the Creator would end (*vidhātuḥ āyuḥkṣara-samaye*). (*Fig.-Dhvani* : i. Anuprāsa ; ii. Upamā).

2. Reign of Sundara-Pāṇḍya

Verse 11. Later Taṭātakā observed : "Oh lord, Consumer of Cupid ! My mother desires to take a ritual bath in the sea." In pursuance of this request of his spouse (*nija-hariṇadṛśaḥ*), Siva, the destroyer of demoniac cities, called forth all the seas. (*Fig.-Dhvani* : Anuprāsa).

Verses 12 to 14 picture the billowing ocean.

Verse 12. (As the ocean drew near), the waves were throwing about on all sides (*diśi diśi taralataraṁ dasataḥ*) fresh corals (***nava-***

vidruma-prapañcam) which resembled the tears which the sea had shed (*ujjhitāsra-kalpam*) in days of yore, when its waters were shattered by churning it by means of the (Mandara) mountain with serpent Vāsuki round it as the churning rope (*phaṇadharaguṇa-naddha-parvatendra*). (*Fig.-Dhvani* : i. Upamā ; ii. Anuprāsa).

Verse 13. The body of the ocean seemed as if shattered by the violent burning (*vibhrama-dagdha*) caused by the fire of distress (*cintā-jvara-śikhī*) as a result of the removal of its wish-yielding trees by Indra (*Valaripu-hṛta-kalpaka*). The ocean was white as if rendered so by the pollen of the flowers of the *ketakī* plants that grew on the shore. (*Fig.* : i. Upamā ; ii. Utprekṣā ; iii. Kāvyaliṅga).

Verse 14. The surface of the ocean was beautified by eddies (*cāru-jalabhramābhirāmam*) which gave the impression of the empty water-basins (*ālavāla-bhrama-kara*) of the divine wish-yielding trees which had been removed by Indra (*sura-hṛta-sura-bhūruha*). However, trees on the shore got reflected in the still (*nivātaḥ*) waters (*prati-phalita-taṭa-druma-prakāṇḍaiḥ*) and these reflections gave the illusion that the trees had reared up again (*punarudayat-surabhūruhāḥ*). (*Fig.-Dhvani* : Utprekṣā ; ii. Anuprāsa).

Verse 15. The king told his queen Taṭātakā (*purandhryai*) : "Your mother may now take a dip in the ocean with her late husband Malayadhvaja." He also pointed out to her late father Malayadhvaja. Thereupon, the Taṭātakā bowed to her father (*ānatā ca sā tam*).

Verse 16. The mother of Taṭātakā was extremely pleased. She then gave away gifts to learned brāhmaṇas, plunged into the waters, merged with her lord and attained eternal bliss, absolved of all sins.[1]

Verse 17. Princess Taṭātakā felt happy at the advent of the seas and at the meeting with her late father. At the same time, on account of the passing away of her mother to the world of Śiva (*hara-pada*), she was also grief-stricken (*vividha-viṣāda-kaṣayitāpi jātā*). (*Fig.* : Virodha).

3. Conjugal life of the royal couple

Verse 18. Taṭātakā was gradually relieved of the grief at the loss of her mother, by the soft words of her lord, the vanquisher of

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1. This legend is told in great detail in the *Hālāsyamāhātmya*, chs. 13, 14 ; and *Tiruviḷaiyāṭal Purāṇa*, in sn. 9. 'Invoking the seven seas', and sn. 10. 'Invoking Malayadhvaja'. See also *Śivalīlā.*, 13. 17-40.

Cupid, even as the earth gets consoled with regard to the scorching heat of the sun (*dinakara-khelanena tāpam*) by the loud thunder of the rain-cloud (*dhīrapayodā-garjitena*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verses 19-20. In due course, the moon-crested Śiva arrived in the sleeping room guarded by Cupid as the watchman (*kusuma-viśikha-yāmikena guptam*), having a gem-set bowl lamp (*kapāla-ratna-dīpam*) shedding soft rays of light (*lalita-mayūkha*) and painted (*anulipta*) with musk (*mṛgamada*) and camphor (*himavāluka*). Prodded by the persuasive words of her friends, Taṭātakā came before her moon-crested lord, profusely shaking, sweating and horripilating (*bahala-pulaka-kampa-sampad-ambhaḥkaṇa-nikurumba-karambitā*). (*Fig.* : 19. Rūpaka ; 20. i. Upamā ; ii. Anuprāsa).

Verses 21-22. But Śiva reassured her : "Your love is made explicit through your glances. Through your restricted smile (*mita-smitena*) you recreate the white-rayed moon (*viśadakara-prabhavam*). And, your talk echoes the cooings of the cuckoo. My dear ! pray, therefore, abandon your dejection." Saying thus softly, he took hold of Taṭātakā's hands and drew near him that shy girl, whose neck was as fair as a conch (*kambukaṇṭhīm*), while, she, with her graceful lowered glances (*mahitāvalokabhaṅgyā*) drew red, white and blue lotuses (*kṛta-kutuka-utpala-kairava-aravindām*) on the ground (*adhi-mahi*). (*Fig.-Dhvani* : 21. Rūpaka ; 22. i. Rūpaka ; ii. Upamā). (Vṛttivaicitrya in *adhimahi*).

Verse 23. As he drew her towards him, she protested, saying coyly (*salīlam ālapantīm*), with her face lowered (*avanata-vadanā*) : "Why do you deal with me so crudely (*haṭhāt*). Dear ! please leave me." However, the Lord, tenderly and soothingly (*ati-lalitam*) drew her for the consummation of love (*anaṅga-maṅgalāya*). (*Fig.* : Anuprāsa). (*Rasa* : Śṛṅgāra).

Verse 24. As Śiva, speaking softly (*mañju kvaṇati*), drank her sweet lips, the fleet-eyed one (*capala-dṛg*) muttered incessantly (*jalpam analpam ātatāna*), "Leave me ! No, not so hard !" (*Fig.* : Anuprāsa). (*Rasa* : Śṛṅgāra).

Verse 25. As Śiva (*Hara*) loosened her girdle, the moon-faced girl resisted with cooings (*kūjita*) which competed (*pratimalla*) with the sweet sounds produced from the strings of a shaking lute (*kampamāna-vīṇā-guṇa-raṇita*) when tuned with the nails (*nakha-mukharita*). (*Fig.* : i. Upamā ; ii. Anuprāsa). (*Rasa* : Śṛṅgāra).

Verse 26. Śiva prepared himself for love-sports (*anaṅgakeli-sajjaḥ*) by subduing her shyness (*praśamita-lajjam*) through a tight embrace that would not be loosened (*aśithila-parirambha-sambhrameṇa*). The slender girl (*kṛśāṅgī*) doing and doing things as one unconcerned (*kimapi kimapi kurvatī*) gave satisfaction to the desires of her bull-bannered lord. (*Fig.* : Anuprāsa). (*Rasa* : Śṛṅgāra).

Verse 27. In due course, the king was delighted to see his queen's face grow pale, her middle getting adorned with a streak of navel hair (*vilagnam visṛamara-romalatā-vibhūṣitam*) and her nipples turn dark-green (*harimaṇi-mecakam*). (*Fig.* : Upamā).

4. Birth of Ugra Pāṇḍya[1]

Verses 28 to 32 describe the pregnancy of Queen Taṭātakā.

Verses 28. As Taṭātakā came to carry in her womb a son who was destined to traverse the earth (*vihāri-carācare kumāre*) abounding with tall mountains having garlands in the form of stars, her gait even in her walk in the courtyard of her palace became slow, as if she was weighed down by the weight of the child. (*Fig.* : Atiśayokti).

Verse 29. The lotus-eyed lady with a full abdomen (*sukukṣi*) saw her lotus-face reflected by her breasts (*stane pratiphalad ānanam cakāśe*), as if two lotuses had been deposited there to perfume the milk that was to be suckled by the son of Śiva (*alikanetra-putra-bhojyam payaḥ vāsayitum nihitam praphullam abjam iva*). (*Fig.-Dhvani* : i. Rūpaka ; ii. Upamā).

Verse 30. As her pregnancy advanced, the lotus-eyed Taṭātakā cultivated a liking to eat mud (*aravindalocanā mṛdam cakāṅkṣe*) as if to construct a water-basin (*ālavālam viracayitum iva*) for planting the sprout of Śiva's race. (*Fig.-Dhvani* : i. Upamā ; ii. Utprekṣā).

Verse 31. A dark trail of navel hair (*romarekhā*), excelling the fresh rain-cloud in blackness (*parihasita-navāmbudaprakāśā*) adorned her abdomen. It seemed as if it was the smoke trail (*dhūmyā*) which clearly indicated the fire (*jvalana-nivedana-kovidā*) of the valour of the child in her womb. (*Fig. -Dhvani* : i. Upamā ; ii. Utprekṣā).

Verse 32. It was no wonder that Taṭātakā of fickle eyes (*tarala-dṛk*) lost all desire for ornaments, because she was carrying

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1. *Cf.*, *Hālāṣya.*, chs. 15-16 ; *Tiru. P.*, sns. 11-12 ; *Śivalīlā.*, 13. 49-59.

in her womb the ornament of all the worlds (*sakala-bhuvana-bhūṣaṇam kumāram*). (*Fig.* : Kāvyaliṅga).

Verse. 33. The comely lady gave birth to a son who stretched his crouched up body (*vinayam aṅgam vijṛmbhayantam*) on being delivered. Later in life, enemies who saw him, on the battlefield, *sajaṭam* 'bearded' and also *ajaḍam* 'most active', gave him the appellation 'The fearful' (Ugra).[1] (*Fig.* : i. Upamā ; ii. Śleṣa).

Verse 34. The king had his sacred thread ceremony (*upanayanam*) performed through great sages headed by Sanaka and Sanandana and imparted to him the science relating to all arms including those as had been beyond the ken of Guha, the commander of the divine forces, and of the brāhman warrior Paraśurāma, son of Jamadagni. (*Fig.* : Anuprāsa).

Verse 35. The King (*Mārajit, lit.* 'Vanquisher of Cupid', Śiva) gave his son a discus (*valaya*) weapon capable of breaking the crown of Indra, a javelin (*śakti*) capable of shaking the pride of Varuṇa and another potent weapon (a mace) capable of breaking the divine mountain Meru. (*Fig.* : Anuprāsa).

Verse 36. Passing on the entire burden of the country to his son of budding prowess (*sphurt-pratāpa*), king Sundara Pāṇḍya, (*Śiva, Puramathana*) attained, along with his wife, to his own (heavenly) region—a place to be seen only by the doers of virtuous deeds (*kṛtasukṛtāvalokanīyam*).

Rule of Ugra Pāṇḍya[2]

Verse 37. Ugra Pāṇḍya, son of Śiva (*Puramathana-prabhava*), bore in his arms the sea-girdled earth even as Viṣṇu in his tortoise form (*kamaṭha-vapuḥ*) bears on his breast to goddess Lakṣmī, inviting her with the words 'step in' (*bhaja*). (*Fig.* : i. Upamā ; ii. Dṛṣṭānta).

Verse 38. Once, finding that the vegetation had dried up in the entire region, (due to the laxity of Indra, the god of rain), the Pāṇḍya

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1. For a description of Ugra's valour at hunt and at war, see below, canto IV, *vv.* 1-66.

2. While *Śivalīlā.*, 13.59 to 14. 34) follows closely the legendary accounts in the *Hālāsya.* (chs. 17 to 19) and *Tiru. P*, (sns. 13-15), the *Pāṇḍyakulodaya* (*PK*) gives a poetic twist to the several events described (*PK*, 4.37 to 6.39). From then onwards the narrative in *PK* does not tally with that in the *Hālāsya.* or the *Tiru. P.*

king proceeded to Indra's palace (*harihaya-dhāma*), which, on account of the emenation of many-hued rays from gems (*vividhamaṇimayūkha-vibhrameṇa*), gave the appearance of the rainbow (*prakaṭita-śakra-śarāsana-prapañcam*).

Verse 39. There, the king espied Indra seated in a gem-set mansion looking in a patronising manner (*prasedivāṁsam*) at the rulers of the Cera and Cola countries, who had arrived there before him (*prathamam upagatau*).

Verse 40. Greeting with a smile the sportively talking Cera and Cola kings standing near Indra, the Pāṇḍya king moved forward and occupied half the gem-set throne of Indra (*abhajad amarabhartur āsanārdham*) which was resplendent with numerous gems.

Verse 41. "What (audacity) is this," thought Indra, being highly offended at the pride of the Pāṇḍya king. However, (outwardly) he only asked with agitation (*sasambhramam*), "Oh Pāṇḍya king! Is everything well with you ?"

Verse 42. Indra, then put round Ugra Pāṇḍya's neck a garland as weighty as a mountain (*giri-parivṛḍha-sāram*), thinking, alas ! that the king's body would be crushed under its weight. (*Fig.-Dhvani* : Anuprāsa).

Verse 43. But the Pāṇḍyan king, a sun among warriors, wore that garland as if that was a garland of jasmine flowers (*vicakila-dāmavad*). The other two sportively talking kings (of Cera and Cola countries) (*bhūmipatī caṭupravīṇau*) were, however, honoured only with ornaments of their own grade (*sajātaiḥ, i. e.*, of a mundane nature). (*Fig.* : Anuprāsa).

Verse 44. Indra added : "I myself know that there has been no rain on the earth and that you all have come here on that account. Let there be rain immediately ! And, may you return to your respective places." (*Vṛtti-vaicitrya* in *adhimahi*).

Verse 45. (To the clouds Indra said :) "Let the kings reach the earth (before you commence to rain)." "Yes," answered the clouds happily. But, in pursuance of (secret) instructions from Indra (*Harer nideśāt*), the clouds that spread out rained in all places leaving out the Pāṇḍya country (*paripāṇḍyam, i. e., pāṇḍyam varjayitvā*).

Verse 46. As king Ugra returned to his country, he found that it had not rained there. He, therefore, distributed profuse

wealth to the people so as to enable them procure foodgrains from other countries.

Verse 47. Finding that all his wealth had been doled out through continuous gifts, the king set out for the Golden Mountain (Kanakagiri, Meru), in order to demand from it wealth without reserve (*niraṅkuśam*).

Verse 48. Swirling round (*ambarasīmni ghūrṇayitvā*) the mace that he had received from his father, Ugra struck at the mountain peak (*adhiśīrṣam*), creating fear even in the minds of the handsome gods (*vikaṭajuṣām surāṇām*). (*Fig.* : Anuprāsa). (*Vṛtti-vaicitrya* in *adhiśīrṣam*).

Verse 49. To the startled mountain-king (*girīśvara*) Meru, who stepped out on the mountain (*dharaṇibhṛdi padāṅkam aṅkayitvā*) and turned round to see what the matter was, Urga Pāṇḍya became the object of admiration that pervaded all the earth (*akhila-bhuvana-jāṅghikānām yaśasām pātram*). (*Fig. - Dhvani* : Anuprāsa).

Verse 50. On being struck by the mace, a peak of gold and gems rolled down from the mountain, an event which shook both the Valayamalaya mountain and the lord of the heavens (*valayamalaya-nākanātha-sīdat*) and distressed (*arthita*) even the lotus-seat of creation (*sarga-padma-geham*) (on which the creator Brahmā was sitting). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 51-52. The Pāṇḍya king broke into a number of pieces the mountain peak that had fallen on the earth (*adhidharitri*) and gave them all to his men to carry, while he himself took charge the pure gems. With the wealth surrendered by enemies defeated on the way (*pathimathita-sapatna-datta-vittaiḥ*) and that procured by breaking the golden mountain, the king made his subjects happy and entered his capital. (*Fig.* : Anuprāsa). (*Vṛttivaicitrya* in *adhidharitri*).

Verse 53. All the world was happy to see the king worshipping daily the rosy feet of the moon-crested Śiva installed at Madhurā, and holding the country in his arm which was mighty like a mountain (*bhujaśikhariṇi*). (*Fig.* : Utprekṣā). (*Fig.-Dhvani* : Anuprāsa).

6. Ugra Pāṇḍya on a hunting expedition

Verse 54. Once Ugra Pāṇḍya whose lotus-feet was worshipped (*nata-caraṇa-saroja*) by crores of enemy crowns (*dveṣi-koṭīra-koṭi*),

repaired to the Malaya mountain, where heavenly nymphs (*vidyādharī*) expelled their acute weariness (*muṣita-khedotsedha*) with the water of river Tamraparṇī (*Tāmraparṇīpṛṣata*) which rushed forth from caverns (*kuhara-viharamāṇa-prasphurat*) : (*Metre* : Mālinī). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 55. The hunters of the mountain joyfully offered him gems which had dropped from elephants' heads (*karikumbha-srasta*) which had been broken by the paws of lions (*haryakṣa-hasta-pradalita*) which were foremost in the sport of fighting (*raṇa-viharaṇa-līla-dhurya*). The hunters also presented to him gold (*kumbha*), pots of scented musk (*madhumṛgamada-kośa*), chowries and umbrella. (*Metre* : Mālinī). (*Fig* : i. Yamaka ; ii. Anuprāsa).

Verse 56. The king launched into action (*prasthāpayat*) the hunters who had demonstrated their reverence for him (*prakaṭita-praṇāmān*), telling them that he desired to hunt in that mountain peak which abounded in tigers, lions, unicorns (*śarabha*) and other animals, and commanded them to make the necessary preparations. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 57. As the sun set (*astam gabhastimati jagmuṣi*), the king completed his evening prayers (*sāndhyam samāpya niyamam*). Then he resorted to his couch with lotus-eyed damsels and spent the night indulging in pleasurable love-sports. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

CANTO FIVE

UGRA PĀṆḌYA'S FIGHT WITH INDRA

Metre : Verses 1-65, Anuṣṭup
66, Vasantatilakā
67-69, Aparavaktrā

Rasa : Heroic (*Vīra*)

1. Hunting by Ugra Pāṇḍya

Verse 1. After attending to his daily prayer, the mighty Ugra Pāṇḍya, a lion among kings, ascended a steep and prominent peak of the Malaya mountain (for hunt). (*Fig.* : Anuprāsa).

Verse 2. There, the king espied the hunter horde exclaiming, 'The net is not large', 'Herds of animals have been rounded up' and so on.

Verses 3-4. A high seat (*mañca*) made of sandalwood (*śrīkhaṇḍa-khaṇḍa-ghaṭita*) was brought for the king by the hunters who had their tufts tied with jasmine creepers (*mallī-matallī-grathita-kabaraiḥ*). Sitting cutely in that seat, the king witnessed the hunting of animals (*mṛgaya*) which was nothing else than inhuman torture (*mṛga-yātanā*). (*Fig.* : i. Anuprāsa ; ii. Yamaka).

Verse 5. Hunters (*bhillas*) with drawn bows (*vikṛṣṭa-dhanu*) and raised javelins (*utkṛṣṭa-bhalla*) called out at frightened elephants, horses and gayals. (*Fig.* : i. Anuprasa ; ii. Yamaka).

Verse 6. A herd of elephants (*śuṇḍāla-maṇḍalī*) got their trunks cut off (*samucchinna-śuṇḍā*) by flashing swords (*valgat-khaḍga*). And, beruft of trunks, they screeched like pigs (*kola-kolāhalam dadhau*) coming out of a mountain-cavern (*kūṭa-kroḍakulonmīlat*). (*Fig.* : i. Anuprāsa; ii. Yamaka).

Verse 7. The king, the son of Śiva, (too, entered the fray), and cut into two (*ardhe samāpayāmāsa*) an elephant, with up-growing tusk and destined to be a rut-tusker (*ākheṭa-vikaṭam bhāvi-mattebham*). (*Fig.* : Anuprāsa).

Verse 8. The hunters hunted down (softed-eyed) deer which were thieves (*malimlucān*), as it were, having stolen the glances of the ladies of Madhurā (*Madhurāpura-vāmākṣī-kaṭākṣāṁśu*). Who is not punished if he is guilty ? (*Fig.* : Arthāntaranyāsa).

2. Torrential rain

Verse 9. With a view to destroying that terrain (*vikaṭa*) of

the king, the thousand-eyed Indra commanded the clouds to pour down, (which they did with a will). (*Fig.* : Anuprāsa).

In verses 10 to 23, the heavy downpour of rain is described, in used with several poetic conceits.

Verse 10. In a trice, the entire universe (*carācara*) was filled (*alaṅkṛtam*) with huge clouds which resembled the spread-out hair (*cikura-prakara*) of the lady called the 'directions' (*diśā-viśālanayanā*). (*Fig.* : i. Utprekṣā ; ii Rūpaka; iii. Anuprāsa).

Verse 11. The clouds acquired, as it were, the resplendence of the blue cloth (*nīlakaṇḍa-paṭaśriyam*) spread over the spatial pavilion (*nabhomaṇḍapikā-baddha*)) and adorned with it the face of the directions (*haridānana-maṇḍalam*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 12. The poet displays a feat of *double entendre* in this verse. Goddess Kālikā who is *gharma-ghātinī* ('destroyer of sunshine') is known to throw down the headless corpses (*kabandhāni pātayantī*) of the demons killed by her with a drawn sword (*vidhūta-śatakhaḍga*). In the same manner were seen the rows of clouds (*kālikā*) which, too, had a drawn sword in the form of lightning (*vidyut*) and was *gharma-ghātinī* ('destroyer of heat') and was also throwing down *kabandhāni* (waters). (*Fig.-Dhvani* : Utprekṣā). (Abhitāmūlaka-dhvani).

Verse 13. The torrents (*dhārā*) exhibited the magic (*saṁvaram*) of falling like tall glass posts (*uccaṇḍa-sphaṭika-stambha*) supporting the universe (*brahmāṇḍa-kṣitipa*). They also resembled the long garlands of the 'directions' conceived as a dame (*harid-hārānukāriṇī*). (*Fig.* : i. Rūpaka; ii. Upamā ; iii. Anuprāsa). (Abhidhāmūlaka dhvani).

Verse 14. The rainy season (*prāvṛṭ*) seemed to exhibit the charm of a highclass lady : Both were *valgat-payodhara-bharā,* the lady on account of her moving bosom and the rainy season on account of the racing clouds. Also, both were *svairam-madavilāsinī,* the lady by her calm and graceful gait, and the rainy season through its (*sva*) lightning (*airammadā*). (*Fig.-Dhvani* : Anuprāsa). (Abhidhāmūlaka-dhvani).

Verse 15. The clouds which were *dhārtarāṣṭra-kula-kṣobha-ghaṭanā-laṭaha, i. e.,* experts (*laṭaha*) in causing disruption (*kṣobha-ghaṭanā*) to the assemblage of black-beaked swans (*dhārtarāṣṭra-kula*) and were also *vikasitārjuna, i. e.,* caused the blossoming of the *arjuna* trees. The poet says that they bore resemblance to the utterance (*vaikharī*) of the name of lord Kṛṣṇa (*Yadunandana-vaikharī*),

for the latter, too, was *dhārtarāṣṭra-kula-kṣobha-ghaṭanā-laṭaha*, the *dhārtarāṣṭras* here being the sons of king Dhṛtarāṣṭra, who were also *vikasitārjuna*, the Arjuna here being the Pāṇḍava hero whose chariot Kṛṣṇa drove. (*Fig.-Dhvani* : Anuprāsa). (Abhidhāmūlaka-dhvani).

Verse 16. Then, seeing peacocks dance before the monarch in a highly delectable manner, the clouds poured down showers of pearls in the form of hailstones (as presents). (*Fig.* : i. Rūpaka ; ii. Atiśayokti; iii. Anuprāsa).

Verse 17. Arecanut trees (*pūga*) growing around possessed a superiority (*pracaṇḍimā*) amongst other trees in that their leaves grow upwards (*upari-prasphurat-patra-pūga-kāṇḍa*). This superiority was demolished by the heavy downpour released by the clouds. (*Fig.* i. Atiśayokti ; ii. Anuprāsa).

Verse 18. Thick torrents (*tārayā dhārayā*), which completely obscured the dust in the atmosphere (*ava-dṛṣṭa-rajasā*) and competed with iron rods (*śalākā-pratimallayā*), descended down from the clouds which had collected together (*dhārādhara-kadambakāt*). (*Fig.* : i. Atiśayokti; ii. Anuprāsa ; iii. Yamaka).

Verse 19. Just as god Viṣṇu (*Acyuta*), seated on the serpent-couch (*Ananta-madhyam adyāsya*), would, at the close of the terrible dissolution (*grīṣma-saṁvarta-saṅkṣaye*), release all the creatures of the world (*bhuvana*) which had been absorbed into his stomach (*ātmodarastham*), the clouds (*jalada*), stationed at the centre of the sky (*ananta-madhyam adhyāsya*) poured down (*sasarja*) at the end of the hot season (*grīṣma-saṁvarta-saṅkṣaye*), all the water (*bhuvana*) which it was holding in its belly (*ātmodarastham*). (*Fig.-Dhvani* : i. Upamā ; ii. Anuprāsa).

Verse 20. The sun's orb, which was heavily obscured by clouds (*ghanāvṛtam*), gave the appearence of a gem-set mirror (*maṇi-darpaṇa*) covered by a blue cloak (*nīla-kañcuka-sañcchanna*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 21. Cochineal insects (*indragopa*) appeared in profusion during the rains. It seemed as if the clouds had drunk up along with the waters of the sea, bits of embers of the submarine fire (*bāḍavāṅgāra-bhaṅga*) and that these embers were now being thrown out by the clouds in the form of the red *indragopa* insects. (*Fig.* : Anuprāsa). (Utprekṣā-dvarā Upamālaṅkāra-dhvani).

Verse 22. Clouds hovered, lightning struck and crimson cochineal insects appeared,—all simultaneously. The poet connects all the three, saying that the cochineal insects (*śakra-gopa*) bore the charm (*śriyam dadhau*) of drops of blood (*rakta-bīja*) oozing (*unmilat*) from the mount of Indra as he struck it with the whip of lightning (*śakreṇa śampā-kaśayā tāḍite nija-dhoraṇe*). (*Fig.-Dhvani* : i. Atiśayokti ; ii. Rūpaka ; iii. Anuprāsa).

Verse 23. Lightning flashed profusely (*śampayā parijṛmbhitam*) amongst dark clouds (*ambuvāha-kadambeṣu*). To the poet this gave the picture of streaks made by refined gold when stroked against black whetstone (*nikaṣopala-nirghṛṣṭa-jāmbūnada*). (*Fig.* : i. Upamā ; ii. Rūpaka; iii. Anuprāsa).

Verses 24 to 26 describe graphically the havoc done by the rains.

Verses 24-26. As a result of the ravaging rains, the king found that his entire military camp was in ruins (*senā-niveśam śithilam vyalokata viśāmpatiḥ*). The whole market-place had been pounded, having been struck by the rushing waters (*nirjhara-saṅghaṭṭa-niṣpiṣṭa-nikhilāpaṇam*). The city's courtesans were tremulous on account of the heavy rains (*paruṣa-āsāra*). The well-knit army (*subhaṭa-cchaṭam*) had been reduced to despair (*viṣāda*) by the fall of hailstones (*karakā-pāta*). The horses and elephants were shattered by thunder (*nirghāta-parinirbhinna-turaṅgama-mataṅgajam*). The extensive army tents were in tatters (*paryasta-paṭamaṇḍapa*) on account of the stormy winds (*jhañjhā-prabhañjana-dhvasta*). (*Fig.* : i. Anuprāsa; ii. Atiśayokti). (*Rīti* : Gauḍī). (*Guṇa* : Ojas).

3. Indra comes out for battle

Verses 27-28. "This destructive action of Indra's clouds (*idam ghanāghana-viceṣṭitam*) is, indeed, at the behest of Indra himself"—feeling thus, the king's heart burnt with indignation. He set out against the clouds, shouting, 'O Cloud ! you, too, taken to violence, at the instance of Indra !" (*Fig.* : Anuprāsa).

Verses 29-31. The king then conquered the gods, the *yakṣas* and the demons, and also captured the crowd of clouds (*saṁrambham ambuvāhānām jagrāha*). He bundled up the clouds in nets (*vāgurā-valayair naddhām*) and dumped them on vehicles, and returned to his capital. There, the king (*kāntaḥ kṣamāyāḥ*) threw all the clouds into the prison, thus rendering enemy kings (who were already there) and the clouds joint inmates thereof (*kārāgṛha-kuṭumbinīm*). (In verse 29, emend (*ṛkṣakān* by *sayakṣān*). (*Fig.* : Anuprāsa; 31. Sahokti). (*Fig.-Dhvani* : Anuprāsa).

Verses 32-33. The war-loving sage (*kalaha-praṇayī muniḥ*) went and told Indra that the king had shut up the clouds in prison. The lord of the immortals (*amartya-dhaureyaḥ*) hearing the harsh (*karṇa-paruṣam*) news of the defeat perpetrated by a mortal (*martyād prādurbhūta-parābhavam*), flew into a rage and set out for war. (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 34. Within no time, he surrounded (*paryavārayat*) the renowned city of Madhurā with a big army which resembled a turbulant river (*vāhinī*) advancing with solid foam (*ḍiṇḍira-piṇḍayā*) rising from the tips of gentle waves (*mañju-laharī-sphurat*). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

4. Ugra Pāṇḍya's march for war

Verses 35-36. The Pāṇḍya knew too well that in his fight with Indra (*jambhajit-kopa-saṁrambhe*) his prime refuge was the feet of the lord of the Kadambavana, (which he duly worshipped). The king, who was the destroyer of enemy chieftains (*pratisāmanta*) just as the dewy reason is of lotuses (*nalinī-h·mantaḥ*), then set out for battle, along with relatives reciting Vedic hymns favourable to departure (*prāsthānikāni sūktāni*). (*Fig.* : Anuprāsa ; 36. Rūpaka).

Verse 37. He mounted a fast horse (*sarayaṁ hayam*) which kicked the ground (*bhindānam aṅghriṇā*) and trotted so fast that it appeared to start a sharp breeze (*javanam pavanam kartum*) for the snakes to consume (*aśanam phaṇinām iva*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa ; iii. Yamaka).

Verse 38. The dazzing white umbrella (*śubhram ātapavāraṇam*) of the king (*jagatī-bhartuḥ*) appeared like the white-rayed moon (*śubhra-dīdhiti*) who had arrived to offer the king his sister (*anujā*).[1] (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 39. On the two sides of the king were being waved two (dark) chowries (*prakīrṇaka-dvayam*), (with golden handles), which resembled two clouds with streaks of lightning (*taḍidambuda-saṁvaram*) which were anxious to rest on his mountain-like arms (*tadbhujācala-vāsotka*). (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa).

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1. Goddess Lakṣmī, who was Moon's co-born when the milky ocean was churned, in days of yore, is referred to here. The arrival of Lakṣmī foretold, incidentally, the king's ultimate victory (*vijaya-lakṣmī*).

Verse 40. The elephants paid their respects to the king with raised trunks (*hastair udastaiḥ*). Their trunks were raised so high that they seemed to be the striking rods (*lasad-rasanā*) for the huge hemispherical bell of the Universe (*brahmāṇḍa-ghaṇḍikā*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 41. On the two sides of the king moved highbred horses (*ājāneya hayāḥ*), the dust raised by whose hoofs (*khura-saṅghaṭṭa-niṣpiṣṭa-dhūli*) rendered the sky greyish (*dhūsarita-ambaraḥ*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 42. With a large army, with the elephants leaving a trail of rut (*mada-saṅgatirekhayā*) on the way, the king reached the market place, instilling a cheer in the people who had assembled there (*vahatā janatānandam*). (Correct *mahatāmarhatānandam* to *vahatā janatānandam*). (*Fig.* : Anuprāsa).

Verse 43. Ladies of the city had a glance of the king from the tops of mansions supported by rows of golden pillars (*śātakumbha-kṛta-stambha-nikurumba-karambitam hṛdyam prāsādam prapadya*). (*Fig.* : Anuprāsa).

Verse 44. From there, the king went forward to decimate Indra (*ākhaṇḍalam khaṇḍayitum*) and the city resounded (*mukharīkṛtam*) with the sounding of drums (*bhāṅkāreṇa mṛdaṅgānām*). (*Fig.* : Anuprāsa).

Verse 45. Just ahead, the king espied the Vegā river, gurgling with a sound like the high notes of cuckoos (*vikasvara-pikasvarām*) and with bees hovering over blossomed lotuses, being attracted by their sweet scent (*phulla-hallaka-saurabhya-lubhyud-bhramara*). (*Fig.-Dhvani* : Anuprāsa).

5. **Ugra Pāṇḍya's fight with the enemy**

Verse 46. The king looked up and saw, arrayed in the sky, Indra's army (*Jambhaśāsinaḥ sainyam*), awe-inspiring with the sound of drums, conchs, kettle-drums and war-drums (*mṛdaṅga-śaṅkha-paṭaha-bherī-ninada-bhīṣaṇam*). (*Fig.* : Anuprāsa).

Verse 47. Atop, in the sky, fluttered, in the breeze, banners which looked like the soft waves (*bhaṅgās taralā iva*) which had left the bosom of the heavenly Ganges (*utsaṅgam gāṅgam utsṛjya*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 48. He also saw Indra (*Ākhaṇḍala*) mounted on a divine elephant (*abhra-vetaṇḍa*). Attracted by the flowing rut of the elephant, swarms of bees fluttered at its neck (*gaṇḍa-saṇḍīna*) ; these swarms

seemed to have taken the place of the gem-set drums (*maṇi-ḍiṇḍima*) swung on the two sides of the neck of that war-elephant. (*Fig.-Dhvani* : i. Rūpaka ; ii. Anuprāsa).

Verses 49-50. The Pāṇḍya of mighty arm (*pracaṇḍabhuja-śauṇḍiryaḥ*) seeing the lord of the heavens along with the gods (*prekṣya sāmaram divaspatim*) stringed his bow (*sāropam cāpam ādadhe*). He, then, showered missiles which struck Indra's handsome chest (*antrare bandhure bāhvoḥ*) which had been marked by saffron from the breast of Śacī (*Śacī-kuconmilatkuṅkumālaṅkṛte*). (*Fig.* : i. Yamaka ; Anuprāsa).

Verses 51-52. As the firm chest (*dṛḍhaujas*) was struck by the swift arrows (*valgan-mārgaṇa-vidhvasta*) and Indra (*biḍaujas*) fell forward on his elephant's neck (*vetaṇḍa-kaṇṭha-patite*), the gods cried out in anguish (*suramaṇḍalī cukrośa*). However, being sprinkled with snow-water (*nīhāra-ambhas*) scented with sandal, smelling roots and camphor (*pāṭīra-uśīra-karpūra*) and whisked (*vījitaḥ*) by a fan (*tāla-vṛntena*), Indra, the chief of the gods, revived (*bubudhe budhaśekharaḥ*). (*Fig.* : Anuprāsa).

Verses 53-55. Indra (*Jambhāri*) shot his thunderbolt (*dambholi*) against the Pāṇḍya king, at which all the vassal kings of the king began shedding profuse tears (*bāṣpa-varṣa-prakarṣeṇa saha sāmanta-bhū-bhujām*). But Ugra, the son of Śiva (*Śaṅkara-nandanaḥ*), arrested (*stambhayāmāsa*) Indra's thunderbolt by a bunch of arrows (*kāṇḍa-prakāṇḍaiḥ*) which had been infused with contemplatory Śaiva mantras (*Madanamathana-dhyāna-yojitaiḥ*). Seeing his thunderbolt, which had a brilliance excelling the sun (*ahaskara-tiraskāri-kovida-jvāla-jālakam*), rendered impotent (*viphalam bhiduram vīkṣya*), Indra became despondent (*Vṛṣā bhṛśam viṣasāda*). (*Fig.* Anuprāsa ; 53. Sahokti).

Verse 56. A terrible battle raged between mortals and immortals, a battle which was characterised by the dance of headless corpses (*kabandhavṛnda-prārabdha-nṛtta*) of the dead soldiers, which pleased the war-loving sage Nārada. (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 57. The arrows shot upwards by men and downwards by gods, made the crossing of the skies dangerous for the Sun and the Moon, (lest they be pierced). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 58. In that battle, mortal soldiers falling dead were seen to be picked up immediately by the nymphs and raised to the heavens. The gods grew envious (*asuyā marutām āsīd*) even with the soldiers

whom they had just struck down (*mathiteṣu*) at their being drawn towards themselves by the *apsara* ladies (*ākarṣayatsu samīpastham apsaronikurumbakam*). (*Fig. -Dhvani* : i. Atiśayokti ; ii. Anuprāsa).

Verse 59. The terrified clouds (*payomuk*) took refuge in the female quarters of the heavens (*apsaraḥsvarga-sarga*). The rains they shed are compared here by the poet to their intestines (*antra*) being drawn out (*ākṛṣṭa*) by birds (*vihaṅgaiḥ*). And, stretching down vertically, they looked like plumb-lines (*vāstu-sūtra*). (*Fig. -Dhvani* : i. Utprekṣā; ii. Anuprāsa).

Verses 60-61. The Pāṇḍya king now shot at Indra (*Harau*) the fire missile (*Āgneyam astram*) which splashed through the banner of a heavenly chariot (*vimāna-dhvaja-vidhvaṁsa*) lighting up a healthy fire (*māṁsalajvāla-jālakam*). Seeing his frightened hordes, Indra (*Vala-śāsana*) shot the water missile (*Vāruṇam bāṇam*) as its effective deterrent (*praśasyam vāraṇam*). (Correct *varuṇādhāraṇam* to *Vāruṇam vāraṇam*). (*Fig.* : Anuprāsa).

Verses 62-64. The king next directed against Indra (*Vala-śāsana*) the Snake missile (*Darvīkara-astra*) which terrified the horde of gods (*tarala-tridaśa-cchaṭam*) with the flames of its fire of poison (*garala-jvalana-jvālā*). As its deterrent, Indra (*biḍaujā*) shot the Kite missile (*Vainateya-astra*) which, with its spread-out wings (*utkṣipta-pakṣa*), resembled an extremely hard (*uccaṇḍa-caṇḍima*) flying mountain (*pracalad-acala*). The Kite missile was frightening (*bhīṣaṇa*) on account of the fire (*āśuśukṣaṇī*) spurt out from its eyes (*akṣi-kṣarita*). The Kite missile also held in its elevated hard beak (*uccaṇḍa-caṇḍa-ghaṭita*) a serpent by its tail (*pannagādhīśa-vāladhi*). The Kite missile paralysed (*mohayan*) the snakes of the Snake missile of the Pāṇḍya. (*Fig.* : Anuprāsa ; 63. Atiśayokti).

Verse 65. Thus raged the battle (*janyam*) between these two weighty opponents (*anayoḥ ghanayoḥ*), shooting arrow for arrow and shaking the universe like an earthquake (*carācara-ajanyam*). (*Fig.* : Yamaka). (*Fig.-Dhvani* : Anuprāsa).

Verse 66. Ugra Pāṇḍya now took out the discus (*valaya*) which had been given to him by his father Śiva (*Puratrayabhidā*), with the words, "Tame with this the enemy invincible by other weapons", and struck Indra (*Pāka-mathana*) with the *valaya*. At this, the latter's

crown was shattered (*nirbhinna*) and dropped on the ground. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 67. Seeing Indra, the lord of the gods, with the shattered crown, scattered hair (*śithila-śiroruha*) and injured head (*śīrṇa-śekharam*), the Pāṇḍya was scared (*abhajata kām api vikriyām hriyā*). (*Metre* : Aparavaktrā). (*Fig.-Dhvani* : Anuprāsa).

Verse 68. "Oh Valamathana, forgive my imprudent action," implored the king, and replaced the crown on Indra's head. He also released the imprisoned horde of clouds (*nīrada-cchaṭam*). (*Metre* : *Aparavaktrā*). (*Fig.* : Anuprāsa).

Verse 69. Indra (*Hari*), too, was apparently relieved (*muditaḥ*) and presented the king (*vasundharābhuje*) with a direction-elephant (*harid-gaja*) (*i. e.*, one of the eight *dig-gajas* which are supposed to support the earth). Indra then left for heaven saying that there would be immediate rain in the king's realm. (*Metre* : Aparavaktrā). (*Fig-Dhvani* : Anuprāsa). (*Vṛtti-vaicitrya* in *adhijanapada*).

CANTO SIX

UGRA PĀṆḌYA SAVES MATHURĀ : VARAGUṆA IN EXILE

Metres : Verse 1-62 : Vasantatilakā
63 : Aupacchandasika
64 : Drutavilambita

1. Ugra Pāṇḍya's victorious return

Verse 1. In a happy mood (*madyan*) and brandishing the awe-inspiring blade of his sharp sword (*vyādhūta-śāta-karavāla-karāla-kāya*), Ugra Pāṇḍya ascended the scent-elephant (*gandha-gaja*)[1] which had been gifted by Indra and) which produced (*vitanvan*), as it were, (by the flow of its rut) a darkish river (*yamunām*), as a companion to the Vegā river (*Vegāpagā-sahacarīm*), and reached the city of Madhurā. (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

Verse 2. The lovely ladies of the city (*aravindavilocanānām jālam*) ascended the balconies of mansions and espied that crest-jewel among kings, coming from afar, perched on the neck of the elephant given by Chief of the Gods (*nabhaścaradhurandhara-sindhura*) even as the glowing 'sun (*bhāskaram ullasantam*) rising on the top of the eastern mountain (*prāgadri-kūṭa*). (*Fig.* : i. Utprekṣā; ii. Anuprāsa). (*Fig.-Dhvani* : Upamā).

2. Ugra's Scent-elephant

Verses three and four apostrophize the massive weight of the elephant.

Verse 3. As the elephant set its heavy foot on the ground, the earth sank down (*yatpādapātanamitāvani*). This additional weight, naturally, told upon the thousand-headed serpent Śeṣa who was supporting the earth and the rows of yellowish (*piśaṅga*) pupils of its eyes seemed to prop out (*bhāra-kheda-niryat-piśaṅga-phaṇināyaka-netrajālam*). On account of their brilliance (*bhiyā*), the said jetting rows of pupils were construed by the other serpents (*bhujaṅgaiḥ atarki*) to be the gems (*ratnakula*) on the hoods of Śeṣa, which had originally remained immersed (*antar-nimagnam*), but had now propped themselves

1. A *gandha-gaja* is a class of mighty elephants, on inhaling the 'scent' of the rut of which other elephants flee out of fear.

up from the eyes (*netrapathād udīrṇam*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

Verse 4. The earth which was pressed down by the huge foot of the elephant was quickly covered with the waters of the sea. It seemed as if the earth (which went under water) had been turned into the sea (*urvī babhūva jaladhiḥ*), while the huge crocodiles and the submarine mountains (*uttuṅga-nakra-maṇiśaila-kula*), which came up turned the (earlier) sea into land (*jalarāśir urvī*). (*Fig.* : i. Sahokti : ii. Anuprāsa).

Verse 5. The poet demonstrates here the strength of the elephant's tusks. For the water-spouts found in rocky cliffs, from which mineral-mixed reddish water gushed out, the poet has a figurative explanation.

He suggests, here, that once our elephant had struck the Great mountains (*kulaśaila-jālam*) with its spear-like tusks (*danta-kunta*), making deep dents, through the mouths of which (*kuñja-vadana*) even now the blood (of the mountains) flowed out (*vamati iva raktam*). For the blood, the poet has this explanation : While our elephant had struck the cliffs, substantial quantities of reddiesh rut (*dāna*) had been ejected and had got dried up there in clots. These red clots broke and got mixed with dust when fast horses trotted over them (*tvaṅgat-turaṅga-khura-dārita-dāna-dhūlī-pālī*). When water flowed over this reddish earth getting mixed with it (*miśrita*) and came out through the dents caused by elephant in the form of sprouts (*jharī-laharı*), the water turns reddish in colour and appeared like the blood of the mountains gushing out. (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

Verse 6. To demonstrate the might of the elephant, the poet presumes that it had defeated the elephant-god Gaṇeśa and that since Śiva wore an elephant's skin, as a cloak, it was likely to attack Śiva also, anticipating which Śiva threw away his dress of elephant-skin.

Thus, the poet says : Śiva (*Anaṅga-jetā*) learning that there was born an elephant which had, in a fight, defeated his (Śiva's) elephant-son (*ātmajanuṣaḥ gajasya samare jetāram*), got greatly frightened (*vipulena bhayena*) and threw away his cloak of elephant-skin (*kṛttivāsobhāvaṁ vimucya*) and became naked (*samupeti digambaratvam*). (*Fig.* : i. Atiśayokoti; ii. Anuprāsa).

Verse 7. The height of the elephant is stressed in this verse. The poet desires the reader to visualise the heavenly Ganges (*siddha-taṭinī*) to be flowing across the sky from the topmost peak of of the rising mountain to the topmost peak of the setting mountain, stretching like a festoon from one to the other (*pūrvaparācala-samunnata-vaṁśa-śṛṅga-sannaddhatoraṇa*). Our elephant was so tall that when it raised its trunk high in the air it appeared to the gods (*diviṣat-prakara*) that the elephant was doing so to snatch (*ākarṣaṇam kalayitum*) the said festoon, and so they looked on with fear (*sakampam vyaloki*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Bhrāntimān ; iii. Anuprāsa).

Verse 8. The whizzing of the nose and the waving of the ears, so common in elephants, is pictured by the author as compassionate acts of the elephant. He says that at the footfall of the elephant (*saṅghaṭṭanena caraṇaiḥ*), the earth trembled (*kampamānām*) and at its walk the earth seemed to have swooned (*sañcārakheda-kaluṣām*). Seeing this, the elephant, first, sprinkled the earth heavily with water from its trunk and then fanned it with its ears (*nivījayati śravaṇānilena*), in order to revive the earth from its swoon. (*Fig.-Dhvani* : Utprekṣā).

Verse 9. The trampling of snakes by the elephant with its feet (*bhogāvalīm vitanute caraṇena bhugnam*) is presumed by the poet to have the following rationale : The elephant thinks : "When there is my lord lovingly supporting this earth (*rāgān mahīm vahati*) with his mountain-like arms (*bāhu-mahīdhareṇa*) with a strength equal to that of ten thousand snakes (*nāgāyutopamabale*), what purpose is to be served by this snake-king (*nāgādhipaḥ kiṁ ayam āvahati ?*)" (*Fig.-Dhvani* : i. Sandeha ; ii. Anuprāsa ; iii. Yamaka).

Verse 10. The profuse rut of the elephant is suggested in this verse : The elephant sees its form reflected in the pool of rut shed by it and takes the reflection to be a rival elephant (*pratigaja-bhramataḥ*) and runs into a rage. But, as the image shakes in the ripples in that pool of rut, our elephant is pleased, thinking that the rival elephant is trembling with fear (*ābaddha-vepathuḥ*). (*Fig.* : i. Bhrāntimān ; ii. Anuprāsa).

Verse 11. The massive form of the elephant is suggested here : As the elephant moved across the heavens (*parilaṅghayatā antarikṣam*) during the daytime, the gods were struck with fear (*bhītir babhūva marutām*), as portending danger to the very existence of the sun. For, they argued, that when the entire horde of darkness

(*tamasām kadambam*) had been destroyed by the fiery-rayed sun (*caṇḍāṁśudīdhiti-jitam*), how could a solid (*mūrtam*) mass of darkness be seen to block the sun's path (*militam gatir asya roddhum*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

3. Warning given to Ugra Pāṇḍya

Verse 12. Immediately after reaching Madhurā, Ugra Pāṇḍya of spreading fame (*prathamāna-māna*) crossed the market-place and repaired to the citadel of the moon-crested god (*praleyabhānu-makuṭsya dhāma*), accompanied by a group of devout sages (*sādara-tapodhana-maṇḍalena*) who expounded (*vyākhyāna*) the ballads of embellished accounts of Śiva destroying the Tripuras, etc. (*śṛṅgārita-tripura-saṁharaṇādigāthāḥ*). (*Fig.* : Anuprāsa).

Verse 13. There, beholding the god wearing on his crest the crescent moon (*hariṇāṅka-kiśora-cūḍam*) the king felt extremely happy and prostrated at his flower-soft feet (*pada-pallava*), chanting his names as "Bhagavan, Smaraghasmara, Īśa, Śambhu, Kadambavana-nāyaka and Śaṅkara."

Verse 14. Śiva (*Paśupati*), with tears gushing forth from his eyes (*unmilad aśrujālam*), and hairs rising up with pleasure (*ulbaṇa-romaharṣam*), tightly embraced his son returning after defeating Indra, and spoke to his son whose face blossomed with extreme pleasure (*harṣaprakarṣa-vikacānanam*) thus : (*Fig.-Dhvani* : Anuprāsa). (*Rasa* : Vātsalya).

Verse 15. "Dear son, Indra (*Valajit*) is even now highly incised towards you. Do not trust him. With heavy showers (*ati-varṣoṇena*) he will make the river Vegā and the sea to cross their bounds (*viśṛṅghalayan*) and will definitely aim at destroying the entire city of Madhurā. (*Fig.* : Anuprāsa).

Verse 16. "You shall then fling into the sea the javelin (*śakti*) which I have given you. At that, the sea will subside. And, as far as the river, which would have burst its banks on account of the waves on all sides, is concerned, I shall arrive in a disguised form and restore the broken banks. (*Fig.* : Anuprāsa).

Verse 17. "Now, you may return to the palace and occupy your splendid throne and gladden the heats of your subjects (*prakṛtim*) who bend at your lotus-feet (*pādāmburuhāvanamram*) who are distressed at your absence (*ātma-viyoga-khinnam*)." Spoken to as above, the Pāṇḍya king returned to his palace which, in point of charm,

threw Indra's palace to the background (*jitendrabhavanam*). (*Fig.* : i. Rūpaka ; ii. Yamaka ; iii. Anuprāsa).

Verse 18. Seated on his splendid throne (*bhadrāsane*), listening to the details of his incomparable exploits (*ākarṇayan atulam ātmabhujāpadānam*) which were being sung by nymphs, to the accompaniment on the lute by other kings (*kṣitikṣid-upavīṇitam*), king Ugra Pāṇḍya beamed with pleasure (*cakāśe*), his lotus-feet being served by groups of vassal kings (*pārthiva-maṇḍalena saṁsevyamāna-caraṇāmburuhaḥ*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

4. **The Flood in Madhurā**

Verses 19-20. As time passed on, there arose in the city, from all sides (*tata itaḥ*), the cry of flood : "It topples the walls ! Enters the houses ! Submerges the earth and drags it beneath !" The king was alarmed (*taralatāṁ prapede*). Immediately, he ordered the ministers : "Restore the broken banks of the river with the help of all, including young and old (*ābala-vṛddham*)," while he himself remained in steadfast contemplation of the lotus-feet of Śiva (*Hara*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 21. Following the commands of the king, the ministers measured out lengths of the broken portions of the bank of the river for each citizen to restore. (*Fig* : Anuprāsa).

Verses 22-23. An old woman of the city who made a living by selling pudding (*piṣṭam*) and serving the devotees of the front-eyed Śiva (*alikekṣaṇa-kiṅkarāṇām*), went about the streets, with money in hand, looking for a labourer who would restore her portion of the breech. Before her appeared in human form, the compassionate Śiva, the Lord of Kadambavana, disguised as a labourer, with a charming spade in his lotus-hand and a wicker basket on his head, which added to his mirth (*santoṣa-poṣaghaṭakam*). (*Fig* : i. Anuprāsa ; ii. Rūpaka).

Verse 24. The old woman fell at his feet and muttered : "You have been presented before me by god Śiva (Śaṅkara) whose heart has melted at seeing my incomparable grief. Save me by restoring my share of the broken bund and accept these wages."

Verse 25. But the labourer replied : "Why should you give me wages ? Sell all the well-cooked pudding and give me only the burnt pudding. I shall restore the broken bund that falls to your share. Don't worry." (*Fig.* : Anuprāsa).

Verse 26. The old woman said, "Yes, let the refuse pudding (*bhraṣṭam piṣṭam*) be your wages. Now, restore the bank." So saying, she set up her oven on the bank of the Vegā river and started cooking pudding to be sold to the labourers. (*Fig.* : Anuprāsa).

Verse 27. But as she cooked the pudding, lo ! every portion of it got burnt, as if by the power of Śiva. And, though she was in despair at the total loss, true to her word, she gave all to her servant. (*Fig.* : Anuprāsa).

Verse 28. That labourer, however, went about making children merry with vulgar words, dancing with basket on head, laughing, repairing the basket and eating the puddding of the old woman, but not mending any portion of the bund. (*Fig.* : i. Dīpaka ; ii. Anuprāsa).

Verse 29. The ministers arrived (*ājihāna*) to check whether the banks had been duly restored or not. Seeing a small breech still undone, they asked in anger (*kopam*) and concern (*tāpa*) as to whose portion it was. (*Fig.* : Anuprāsa).

Verse 30. The people around told them : "There lives an old woman in the city and this is her portion. She has also engaged a labourer to restore the bund. He, however, does not throw even a little mud on the breech, but throws abuses on everybody and dances and laughs." (*Fig.* : i. Śleṣa ; ii. Yamaka ; iii. Anuprāsa).

Verse 31. The minister cogitated (*vicintya mantrī*) that if the waters of the Vegavatī broke its banks just on account of that small breech, the entire Madhurā (Nāgapura)[1] would immediately be lost (*i. e.*, submerged) and all the people reduced to utter distress. (*Fig.* : i. Sahokti ; ii. Anuprāsa).

Verse 32. He, therefore, raised his cane and struck a blow on the labourer, applauded by the multitude. But, lo ! the minister's own body was wounded (*aṅgam tadīyam abhavad vraṇitam*), as also the

1. Madhurā was called also 'Nāgapura' since, according to local legends, the boundaries of that city had once been indicated by the *nāga* (serpent), Vāsukī, who requested Śiva that, in recognition of that service of his, the city should be called also by that name. Hence Madhurā was called also as 'Nāgapura', 'Ahipura' etc. See *Hālāsya.*, ch. 55 ; *Tiruviḷaiyāṭal Purāṇa*, sn. on 'Name of Hālāsya for Madhurā, (*Hālāsya*=*Nāga*). The Tamil name 'Āla-vāy' for Madhurā is also derived from Hālāsya, '*hāla*' having been transformed into '*āla*' and *āsya* translated into Tamil as '*vāy*' (=mouth).

bodies of all—of the lord (*Hara*), the people, the gods (*ambara-juṣām*) and also the king. (*Fig.* : i. Sahokti ; ii. Anuprāsa).

Verse 33. As the ministers were wondering, seeing the wound on the bodies of one and all (*viśvasya*), the labourer disappeared, and the attendants of Śiva (*pramatha*) placed the old woman in an aerial vehicle and took her to the world of Śiva (*Śaṅkara-puram*). (Correct *jaratīm* into *jaratī*).[1] (*Fig.* : Anuprāsa).

Verse 34. While the ministers went to the Pāṇḍya king and were reporting to him the astounding occurrence, the sea spread through the entire city with a loud burst (*sa-kalena kolāhalena*), causing the people run helter-skelter (*bhramato janasya*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 35. Loud cries arose all around (*vāg abhito jajṛmbhe*) : "Whence is this surge of water ? The two, the submarine fire (*baḍavānala*) and the sage Agastya (*Kumbhodbhava*), who live by the sea (*nikaṭe vasadbhyām*) and have drunk up the water of the sea,—are they vomitting out all that water ? Or, is it the flooding caused by waters of river Vegā itself ?" (*Fig.* : i. Sandeha ; ii. Anuprāsa).

Verse 36. Learning about the impending calamity, the king, without any preturbation, and, recollecting, with a playful smile (*sa-lalita-smita-kandalīkam*), the words of the cresent moon-crested Śiva, cast with ease (*salīlam*) the javelin into the surging waters of the sea. (*Fig.* : Anuprāsa).

Verse 37. On account of the powers of the javelin, the sea (*kallolinī-sahacaraḥ*) dried up (*saṁśoṣam kalayāñcakāra*) all round (*samantāt*), leaving behind a profusion (*prakara*) of wriggling snakes and fishes (*tvaṅgat-bhujaṅga-makara*) with their bodies writhing (*samākulāṅga*) on account of the dryness of the ground, caused by the withdrawal of the waters (*patho-viyoga-paritāpa*). (*Fig.* : Anuprāsa).

Verse 38. Accompanied by the people who exclaimed : "All this form but the wonderful acts of Śiva and nothing else," the king repaired to the beautiful citadel (*dhāma abhirāmam*) of the moon-crested

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1. This episode has been described at length in the *Hālāsya-māhātmya*, (ch. 67), and *Tiruviḷaiyāṭal Purāṇa*, sn. on 'Carrying mud for pudding', but in a different context which is said to have occurred during the reign of Arimardana Pāṇḍya, a late Pāṇḍya king.

Lord and prostrated before the god, all the eight parts of his body touching the ground (*sāṣṭāṅgam*).[1] (*Fig.* : Anuprāsa).

Verse 39. Getting up, the king anointed the snake-ornamented (*uragābharaṇasya*) Śiva's lotus-feet with sacred water from golden jars (*hemakalaśa*). Later, he returned to his palace and ruled the country, with the garland of heads of vassal kings (*avanīpati-maulī-mālā*) resting (*viśrānta*) on his lotus-feet (*pāda-kamala*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

5. Exile of Varaguṇa Pāṇḍya

Verse 40. Several sons were born to the renowned Ugra Pāṇḍya, son of Hara, from courtesans. These sons occupied the entire land, though Varaguṇa, the young heir apparent (*vaṁśye śiśau*), was very much there (*vartamāne*).[2] (*Fig.* : Anuprāsa).

Verse 41. In due course, the king controlled fast his inner breaths, concentrated his mind on the lotus-feet of the front-eyed god Śiva (Śambhu) installed at Kadambavana and attained salvation. (*Fig.* : Anuprāsa).

Verse 42. His obsequies were performed by his courtesans' sons, who divided the whole country amongst themselves and began ruling the same. They also drove out (*uccāṭitaḥ*) Varaguṇa, who, afflicted by ascending adversity (*ud-aśrīḥ*), roamed about in distress, from place to place. (*Fig.* : Anuprāsa).

Verse 43. The distressed prince put on the realistic guise of a brāhmaṇa (*ālambya veṣam avanīsura-nirviśeṣam*) and wandered in every direction (*dikṣu bhraman*). At last, reaching Vādapura, he espied an ardent devotee of Śiva who seemed to be a bee (*cañcarīka*) fluttering above the lotus-feet of the destroyer of Cupid (*pañceṣu-bhañjana-padāmbuja-cañcarīka*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 44. Hearing his name spoken of as Vādapura-nāyaka by the bystanders (*savidhagaiḥ*) of pure conduct (*avadāta-vṛttaiḥ*), the prince prostrated before him with the prescience : "Here is a person

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1. This is the type of full prostration, the eight parts of the body being the two feet, the two hands, chest, nose, forehead and head.

2. In the legendary accounts like the *Hālāsyamāhātmya* and *Tiruviḷaiyāṭal Purāṇa*, Ugra Pāṇḍya's son and successor is Vīra Pāṇḍya. Varaguṇa's place in the line is much below .

who would right the wrong done to me by my enemies (*asmad-dviṣām anyam eṣa hariṣyatīti*)." (*Fig.* : Anuprāsa).

Verse 45. Seeing the son of the Pāṇḍya king prostrating at his feet, the highly gratified Vādapuranāyaka, raised him up, embraced him tightly, seated him on his own lap and stroked his back with his lotus-like palms (*pāṇyambujena vapur asya parāmamarśa*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verses 46-47. Then, Vādapuranāyaka, with a sweet smile (*mandasmitena madhureṇa*) which appeared like a cluster of rays emanating from the moon (*projjṛmbhad-indukara-kandala*) on the crest of Śiva installed in the gem-set shrine of his lotus-like heart (*cetas-saroja-maṇimandira-śambhu-śīrṣa*), gladdened the mind of Varaguṇa and, with a laugh, distributed to him (*vyatānīt*) sacred ash, muttering, "By the power of the Five Syllables of Śiva[1] and that of sacred ash, may you become the Pāṇḍyan monarch !" At the end of the worship (*niyamāvasāne*), he took the prince to his home and gave him food, which seemed to him (the famished prince) as if it was soaked in nectar (*niṣiktam sudhayeva*). (*Fig.* : Anuprāsa ; 46. i. Upamā ; ii. Rūpaka ; 47. Utprekṣā).

6. **Varaguṇa's strategem**

Verse 48. Varaguṇa learned from Vādapuranāyaka the entire science of warfare and also *Kāmandakīya*, the text on politics. Then, looking for a proper devise (*kandalad abhyupāyam*), he pitched upon the strategem of causing internecine quarrels amongst the courtesans' sons who were the then rulers of Madhurā. (*Fig.* : Anuprāsa).

Verse 49. He then requested Vādapuranāyaka to go to Madhurā (Nāgapura)[2] and create internecine quarrels among the enemies. Accordingly, Vādapuranāyaka went to Madhurā with his wife and commenced living there. (*Fig.* : Anuprāsa).

Verse 50. People at Madhurā seeing Vādapuravallabha (Vādapuranāyaka) devoutly worshipping Śiva and entertaining the Śaivites with wealth, garment and food, regarded him with respect and became devoted to him as if they were bees (*ṣaṭpada*) hovering over his lotus-feet (*tad-aṅghri-sarasīruha*). (*Fig* : i. Rūpaka ; ii. Anuprāsa).

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1. These five syllables make up the *Pañcākṣara-mantra Na-ma-śśi-vā-ya*.

2. On 'Nāgapura', see above, footnote under verse 6. 31, p. 192.

Verse 51. The usurper kings too, hearing about the good acts (*ślāghyāni caritāni*) of that saintly person of established reputation (*sujāta-yaśaso munipuṅgavasya*), offered him, with respect, money, clothes and ornaments, received advice from him (*pariṣkṛta-dhiyaḥ*), and prostrated before him. (*Fig.-Dhvani* : Anuprāsa).

Verse 52. He marked their foreheads (*viśeṣakam cakāra*) with sacred ash, saying, "This ash destroys sin, brings auspiciousness, engenders joy and extends fame." (*Fig.* : i. Dīpaka ; ii. Anuprāsa).

Verse 53. At this, the usurper kings desired Vādapuranāyaka : "Depute us, the devotees of your lotus-feet, to any work of yours as if we are your own servants." (*kṛtyeṣu kiṅkaravad aṅghri-saroja-namrān asmān niyuṅkṣva*). And, Vādapuranāyaka, the best among brāhmans (*prathamo dvijānām*), pleased those kings with alluring words and sent them back to their homes. (*Fig.* : i. Saṁsṛṣṭi of Upamā and Rūpaka ; ii. Anuprāsa).

Verses 54. Vādapuranāyaka, the foremost among brāhmans (*bāḍava-sārvabhaumaḥ*) was, however, spending time (apparently) engaged in the worship of Śiva but (really) creating internecine feuds (*ahibhaya*) in the households of the enemies, (the primary thought in his mind being) : "When shall prince Varaguṇa gain the suzerainty of this kingdom." (*Fig.* : Anuprāsa).

Verse 55. In due course, Vādapuranāyaka invited the chief hereditary ministers who continued to be highly distressed with the thought whether Varaguṇa, who had been driven out (illegally by the natural sons), was alive, at all, roaming about somewhere, and informed them thus : (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verses 56-57. "Varaguṇa had come to me after much roaming about and now he is an adept in warfare (*dhanurāgama-pāradṛśvā*). If that clever and mighty prince (*paṭu-vikrama*) were to occupy the throne, the whole world will have a real monarch. At this moment, the present low-born rulers (*kṣitikṣid-adhamaiḥ*) are loudly quarrelling (*sphuṭam āraṭadbhiḥ*) with each other, each claiming that the throne and the crown of Madhurā are his own. This is the opportune time to carry out your intention." (*Fig.* : Anuprāsa).

Verse 58. Engaging the ministers with such tactful words and creating mutual quarrels amongst the usurper kings, Vādapuranāyaka performed, towards the regeneration of the lunar dynasty (*candrānvavāya-punar-uddharaṇam*), the same exploits of Cāṇakya

(*Cāṇakya-vikramam*) (performed towards the installation of Candragupta.)[1] (*Fig.* : i. Sāmānya ; ii. Anuprāsa).

7. Return of Varaguṇa to Madhurā

Verse 59. As a result of mutual distrust and quarrels, the usurper kings fled the country and occupied caves in the forests, and exulting hordes of robbers (*prapañcita-mudaḥ pāṭaccarāḥ*) entered the arena, to loot the wealth of the people. (*Fig.* : Anuprāsa).

Verse 60. As the usurper kings resorted to the caves in the mountains (*kulabhūmibhṛtām kuñjaśriteṣu*) and as robber gangs spread out everywhere, Vādapuranāyaka sent well-known ministers and brought Varaguṇa quickly for his installation. (*Fig.* : i. Anuprāsa).

Verse 61. The citizens went forward and received, heartily, the incoming prince, fair like the crescent moon (*amṛtāṁśu-kalāvadātam*), as if justifying the saying, 'To one who manages to keep alive, happiness will dawn in time.' (*Fig.* : i. Arthāntaranyāsa ; ii. Anuprāsa).

Verses 62. The city had been prepared to give prince Varaguṇa a rousing reception. It had been cleaned repeatedly with cold water (*nīhāra-śīkara-paramparayā niṣiktam*) ; flowers had been scattered (*ākīrṇa-puṣpam*) ; lighted agaru-sticks emitted scented smoke (*agaru-drava-dhūpaśāli*) ; and it had been decorated with flags hoisted in all directions (*śṛṅgāritam diśi diśi dhvajamaṇḍalena*). The boy king entered the city, full of happiness. (*Fig.* : Anuprāsa).

Verses 63-64. The prince first repaired to the citadel of the crescent moon-crested Śiva (*ardhacandra-mauleḥ puram*) situated inside the city (*purāntaram*), clothing it (*upavāsayad*), as it were, with the bright shine of his nails (*uccakaiḥ sphurantyā nakhabhāsā*) as if with new moonshine (*navacandrikāvatāram*). After worshipping Śiva and with the prayer : "Lord Bhava, Maheśvara, Śaṅkara, Śailajāsahacara, Smaraghasmara, protect me," Varaguṇa stepped out and reached the gem-set royal palace. (*Metres* : 63. Aupacchandasika ; 64. Drutavilambita). (*Fig.* : Anuprāsa ; 63. Atiśayokti; 64. Parikara).

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1. The reference is to the theme of the drama *Mudrārākṣasa* of Viśākhadatta.

CANTO SEVEN

VARAGUṆA PĀṆḌYA : CORONATION AND PURCHASE OF HORSES

Metres : Verses 1-45 : Mañjubhāṣiṇī
46 : Vasantatilakā
47 : Mañjubhāṣiṇī
48 : Vasantatilakā

1. Coronation of Varaguṇa Pāṇḍya

Verse 1. Finding that the enemies, *viz.*, the natural brothers of the prince, had looted the treasury of all the gold, gems, crowns, shoulder-rings (*aṅgada*) etc., the ministers wondered how they could perform the coronation of the prince without a crown. (*Fig.* : Vinokti).

Verses 2-3. Seeing the distressed ministers, Śiva, the companion (*sahacara*) of the fish-eyed goddess (*śapharekṣaṇā, Mīnākṣī*)[1] disguised himself as a jewellery merchant. With his attendants (*pāriṣada-maṇḍalī*) carrying jewel boxes on their heads (*adhiśīrṣam ākalita-ratnapeṭikām*), and with himself as the chief merchant (*agrimo viśām*), Śiva entered the king's palace. The courtyard of the palace was filled with horses, elephants and fawns. The sky was blue, for which the poet has the explanation that it was the result of the reflection of the glances from the blue eyes of the fawns which had been frightened by the roar of elephants (*karigarjita-ākula-kuraṅgalocana-sphurad-aṁśu-kandalita-nīla-nīradam*). (*Fig.* : Anuprāsa. 3. Also Utprekṣā). (*Vṛttivaicitrya* in *adhiśīrṣam*).

Verse 4. Espying the colourless faces (*hata-kānti-vibhramām*) of the ministers grouped together at one corner of the court, (*maṇi-maṇḍape kvacana*), the merchant-prince enquired, as if agitatedly : "Oh ministers ! What is the matter ?" (*Correct sambhramānvito* to *sambhramānvitam* in *pāda* 'c'). (*Fig.* : Anuprāsa).

Verse 5. The ministers replied : "We desire to perform the coronation of the prince today. But there is no proper crown. We are greatly worried as to how it is possible to do so without a crown." (*Fig.* : Vinokti).

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1. 'Mīnākṣī' is the presiding goddess of Madhurā and the consort of God Sundareśvara, as Śiva installed there is called.

Verse 6. The merchant-prince reassured them : "I have with me a crown which would cost the whole earth (*sakala-kṣamāvalaya-mūlyam*). Oh ministers ! crown the prince with it." He then gave them the crown and disappeared.

Verse 7. The ministerial group (*sacivacchaṭā*) wondered : "The merchant has disappeared leaving the crown. Is it, after all, a miracle executed by Śiva, the destroyer of death (*kṛtāntamathana*) !" They then conducted duly the festival of the coronation of Varaguṇa.[1] (*Fig.* : Sandeha).

2. Rule of Varaguṇa Pāṇḍya

Verse 8. The coronation having been concluded due to the grace of Śiva, the subduer of Cupid installed at Nīpavana, king Varaguṇa, the lord of the people (*viśām adhipaḥ*), bore the governance of the kingdom with his victory-marked (*jayāṅkayā*) hand as if the said governance was a well-made shoulder-ring (*abhijātam aṅgadam*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 9. Princes and princesses of the land attended upon Varaguṇa, which our poet conceives figuratively thus : 'The feet of the king were tarnished by the profuse pollen dust (*rajasām bhareṇa paridhūsarīkṛtam*) falling from the garlands worn on the heads of vassal kings (*pārthiva-kirīṭa-mālikā*), who prostrated before him. Also, the princesses (*vasudhādhipātmajāḥ*), who were deputed to dust his feet with the ends of their garments (*vasanāñcalena parimṛjya*), had to do so every minute (*pratikṣaṇam*) because of the large number of vassals, and so they were tired out soon (*khedam abhajan*). (*Fig.* : Anuprāsa). (*Fig.-Dhvani* : Atiśayokti).

Verse 10. The king was highly devoted to Śiva ; he was a bee, as it were, imbibing honey from the lotus-feet of the destroyer of Cupid (*smaraghasmarāṅghri-sarasīruhāli*). He was also mighty in war, destroying effortlessly his enemies, who, thereby, attained to heaven to be wedded by nymphs. Thus, the poet says figuratively : 'In battle,

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1. The story of the coronation of Varaguṇa has been described in great detail in the legendary accounts. See *Hālāsya-māhātmaya*, ch. 23 and *Tiruviḷaiyāṭal Purāṇa*, sn. 17, where Śiva sells precious stones and the ministers make a new crown and coronate the king under the name Abhiṣeka Pāṇḍya.

the twang of his bow (*dhanuṣo dhvanaḥ*) sounded like the resonance of the auspicious drum (*maṅgala-mṛdaṅga-śiñjitam*) for the wedding of his enemies with heavenly nymphs (*paripanthinām amara-sundarī-kara-graha*). (*Fig.* : *Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

3. Deputation of Vādapuranāyaka to purchase horses

Verse 11. King Varaguṇa, intent on destroying enemies (*para-pramathane kutūhalī*), gave Vādapuravallabha, (who was now one of his ministers), a large amount of money and deputed him to procure horses from the eastern countries (*pūrvadeśajanuṣaḥ*).

Verse 12. Vādapuranāyaka first worshipped the feet of Śiva, the lord of Madhurā (*Madhurā-pati*), with white lotuses and other flowers (*kairava-saroruhādinā*). Later he paid his obeisance (*aśiśriyat*) to the followers of Śiva (*Hara-kiṅkaras*). He then set out and reached Pṛthutīrtha, a place sacred to Śiva.

Verse 13. There he espied the crescent moon-crested Śiva protecting him, the three worlds (*puratrayīm*) and a group of noble brāhman boys (*dharaṇīsura-pravara-śāva-sañcaya*), and felt extremely happy.

Verse 14. Śiva blessed Vādapuravallabha with a glance from his lotus-eyes endowed with novel charm (*navavibhrama-spṛśa nayanāmbujena*) and imparted to him the *mantra* embellished by five-syllables (*pañcabhir akṣarair alaṅkṛtam manum*) which destroyed sins (*arthita-pāpamaṇḍalam*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 15. At that, Vādapuravallabha lost all interest in life through the grace of Śiva (*Parame*.*vara*). Thereupon, he began to sing the praise of Śiva, the destroyer of Cupid, and, worshipping the lord's feet, continued to stay in that city. (*Fig.* : Anuprāsa).

Verse 16. Lord Śiva (*Hara*) later vanished with the brāhman boys from the foot of the *iṅgudi* tree full of fruits under which he was sitting. Minister Vādapuravallabha had a temple of Śiva, the destroyer of Cupid, constructed near the tree, using the royal funds available with him.

Verse 17. That noble minister considered the aim of his life fulfilled (*caritārtham ātmajananam*) as compared to all living beings (*jagatī sarva-jantuṣu*) by his constructing the lofty temple of Śiva with ornamented halls, walls (*varaṇa*) and towers.

Verse 18. And, he spent his time celebrating with splendour several monthly festivals (*anu-māsam utsavam*) in honour of Śiva, the destroyer of Cupid, and rewarding the devotees of Śiva, using the money with him.

Verse 19. Other ministers informed the king : "Lord of the earth ! Vādapuravallabha has constructed a temple of Śiva with your wealth. Wherefore can there be any hope of your getting horses ?" (*Fig.* : Anuprāsa).

Verse 20. A mixed feeling of distress and wonder assailed the mind of the king. He commanded his soldiers : "Bring immediately (*adya*) the minister either with the horses or for his being thrown into prison." (*Fig.* : Anuprāsa). (*Vṛttivaicitrya* in *adhibandhanālaya*).

Verse 21. The soldiers came duly to the minister Vādapura-vallabha and conveyed to him all that was said by the king. Trembling with fear, he exclaimed : "Śiva, the crescent moon-crested lord is my sole refuge," and went to bed. (*Fig.* : Anuprāsa).

Verse 22. Then, (in a dream), Śiva, the destroyer of the three demoniac cities, assured him : "I myself shall bring excellent horses (*purobhavān turagān*) ; you may therefore repair to Madhurā." At seeing the Lord before him saying thus, the minister regained his self-confidence and set out from Pṛthutīrtha.

Verses 23-24. Reaching Madhurā, he first worshipped the feet of Śiva and then went to the king and gladdened his heart by announcing : "Oh king ! Decorate the city all around. Construct a new horse-stable. The dealers have reached Prasūnavana along with the horses." The king was happy and, in contemplation of future victories, began brandishing his sword. In the figurative statement of the poet, the king brandishing his sword, with his body bent forward in a stooping posture, seemed as if he was painting with a brush (*varti-racanā*) on the high breasts of Dame Victory (*āhava-śriyaḥ kuca-kumbha*). (*Fig.* : Anuprāsa). (*Fig.-Dhvani* : 23 Rūpaka).

Verse 25. The king observed to the minister : "You must be tired after travelling such a long distance (*pathi caṅkrameṇa*). You may now go to your residence." Thus, having sent the minister home, the king entered the palace, holding the hand of a door-keeper (*vetriṇaḥ*). (*Fig.* : Anuprāsa).

4. Arrival of the horses

Verses 26-27. Many days passed but the promised fleet horses had not reached the precincts (*upaśalyam*) of the city. The king got much worried over the matter and spoke in anger to soldiers standing nearby : "Shackle the evil minister immediately and throw him into prison." Being commanded thus in anger by the king, the soldiers dragged the minister out of his house.

Verse 28. At this, he cried out : "Do you not see, Oh Mother, Fish-eyed goddess (*Mīnākṣī*), this wretched person being tormented by rude soldiers ? Oh Lord who had Viṣṇu (Hari) for his arrow and who is the lord of Madhurā (Ahipura),[1] have I been abadoned even by you !" (*Fig.* : i. Yamaka ; ii. Anuprāsa). (*Rasa* : Karuṇa).

Verse 29. Heeding to the heart-throbs (*hṛdi-vāsa-vaikharī*) of the minister, Śiva collected a pack of jackals and turned them all into horses. Then he himself put on the highly natural costume (*bhūmikā*) of a horseman equipped with all the accoutrements thereto (*akhilair guṇaiḥ samam*).

Verse 30. From among the horses that had been collected as above, the lord, in the form of a horseman, mounted a horse, fleet like a ray of light (*arciṣā adhikaṁ-gam*). The incessant clawing of the earth by the horse (*aṅghriṇā mahīm avadārayantam*), was intended, as the poet maintains, to dig the earth, with a view to making an opening for snakes from the netherworld to emerge and adorn the lord (*ahipuṅgavaiḥ bhūṣayitum*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Anuprāsa).

Verse 31. The restlessness, agility and speed of Śiva's horse are suggested in the next three verses. (*Fig.* : Svabhāvokti).

While trotting briskly, the horse raised, by means of its hooves, immense dust. This dust rising up in the sky was apt, in the poet's imagination, to build up banks on either side of the now 'free-flowing' aerial river (*nabhonadī*) and thus reduce it to a 'bank-bound' river (*taṭinī*), (*nabhonadīm taṭinīm vidadhānam*) ; fill that river with mud and thus reduce the 'water-sprouting' (*saroja*) lotus of the heavens to mere 'mire-sprouting' (*paṅkaja*) lotus, (*sarojam paṅkajam vidadhānam*); and by heaping mud at the foot of the 'air-based' trees (*amaraloka-pādapan*) turn them into 'earth-born' (*avanīruha*) trees, (*amaraloka-pādapān avanīruhān vidadhānam*). (*Fig.* : i. Parikara ; ii Anuprāsa). (*Fig.-Dhvani* : Apahnuti).

1. On Mathurā being called also after a serpent, *Nāga*, *Ahi* etc., see above, note under 6. 31, p. 192.

Verse 32. The dust raised by the horse was so massive as to fill all the seven seas. The poet maintains that the fleet-footed horse said to itself : "Of what extent shall be (*kiyat padam bhavitā*) the entire sea-bordered earth (*sakalā saridramaṇamekhalā dharā*) for my attack (*dhāṭikāsu*)." Finding the earth too small, it seemed to silt up (*sthalayantam*) quickly all the seas (*sakalān saritpatīn*) (with the dust raised by it). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Atiśayokti).

Verse 33. As two men holding the horse's reins on its two sides, (*pracalat-khalīna-kaṭakāvalambinā puruṣadvayena*), tried to restrain the horse, it stood up impetuously (*ruṣā*) on its hind legs, with its two fore-legs raised high (*uccakaiḥ taralīkṛtāgrakhuram*) and rised its head high, as if to drink cool water direct from the clouds (*jaladeṣu pātum iva śītalam payaḥ*). (*Fig.-Dhvani* : i. Utprekṣā ; ii. Atiśayokti).

5. Varaguṇa reviews the horses

Verse 34. Śiva (*Hara*) approached the king, riding that handsomely fleet horse (*parilasad rayam hayam*) and accompanied by mounted attendants wearing white shirts and headdresses (*atiśubhra-kañcuka-śirastra-dhāribhiḥ*).

Verse 35. Śiva, the destroyer of the demoniac cities, brandished his sword and made his horse dance before the king. And, so did all his attendants. The swarm of dust (*rajasām kadambakam*) that rose up engulfed the entire sky (*aśeṣam ambaram kabalīcakāra*). (*Fig.* : i. Utprekṣā ; ii. Atiśayokti).

Verse 36. As the destroyer of Cupid (*prasava*=flower-*sāyaka-antake*), along with his attendants, made the horses dance before the king, raising a storm of dust, the horde of ghosts (*bhūta-paṭalāni*) fled the sea-bound earth (*sindhu-raśanām apahāya*) and got destroyed (*saṅkṣayam aśiśriyan*), (as if exorcised by the sacred ash of Śiva). (*Fig.* : i Utprekṣā ; ii. Anuprāsa).

Verse 37. The poet offers here an explanation as to how, in that atmosphere of dust raised by the horses of the moon-crested Śiva (*tuhināṁśuśekhara-turaṅga-janmabhiḥ parisaṁstṛteṣu pavaneṣu pāṁsubhiḥ*), Śiva's face alone was not dirtied by dust. The reason was that the dusty air was kept off Śiva's face by the hissing of the snakes which he was wearing on his head (*kapardi-pannaga-śvasitena khaṇḍitarajas tadānanam*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 38. Seeing the horses which bore the signs of high breed (*abhijātalakṣaṇa-pariṣkṛtān hayān*), the king felt happy, and lauded, embraced and rewarded Vādapuravallabha. (*Fig.* : Anuprāsa).

Verse 39. Vādapuravallabha counselled : "The merchant has brought the fleet of horses. Therefore, he may be rewarded with wealth and garments." At this suggestion, the king threw towards the horse-trader a costly cloth embroidered at the borders (*pallavita-vibhramam paṭam*). (*Fig.* : Anuprāsa).

Verse 40. Receiving that cloth on the hem of his shirt which he was holding out with his hands (towards the king) (*pāṇi-dhṛta-valla-pallave*), the trader, who was really Śiva, the destroyer of Cupid (*kusumasāyaka-dviṣah*),[1] danced happily in that posture (*evam eva parīnartayan*) and the cloth (presented by the king) fell down somewhere on the ground. At this, the king felt insulted. (*Fig.* : Anuprāsa). (*Rasa* : Raudra).

Verse 41. The noble minister, Vādapuravallabha, assuaged the king with the words : "Oh king ! How can these ignorant people assess the value of your wealth. Your gift (*abhikriyā*) has been duly made." At these words, the king's anger cooled off. (*Fig.* : Anuprāsa).

Verse 42. The crescent moon-crested Siva (*amṛtāṁśu-leśa-makuṭo mṛḍo*) delivered the horses into the lotus-hands of the king and received, in return, silk garments and ornaments. Then he left the king's palace with his attendants. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 43. The king propitiated the planets (*graha-gaṇam*), the elephant-faced god (*dviradānanam*) and the twice-borns (*dvija-param-parām*) and, later, on an auspicious day (*mahite'hni*) led the horses into his palace to the sounding of auspicious drums. (*Fig.* : Anuprāsa).

Verse 44. He derived pleasure at looking again and again at the excellent horses which had been stationed inside the palace. Feeling happy, he felt that every one of his enemies (*akhila-arātinṛpatīn*) had now become a bee (*ṣaṭpada*) seeking honey from his lotus-feet (*caraṇāravinda-makaranda*). (*Fig.-Dhvani* : i. Rūpaka, ii. Utprekṣā ; iii. Anuprāsa).

Verse 45. In his happiness, he spent the whole day *divasam ninăya*), staying in the hall nearby (*tadupāntabhāji maṇimaṇḍape kvacit nivasan*), throwing to the horses, every moment (*anukṣaṇam kṣipan*), foodstuff such as horsegram (*caṇakādibhakṣaṇam*) which destroyed tiredness (*klamatha-pramātha*) and engendered activity (*kalanā-vivaka-kṣaṇa*). (*Fig.* : i. Anuprāsa ; ii. Yamaka).

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1. The word is in the nominative, ending in *dviṣaḥ*, and not the genetive of *dviṭ*.

Verse 46. Night set in, when the sun (*aṁśumālī*) passed on the heat generated by its rays (*santāpam ātmakara-sambhṛtam*) to the female *cakravāka* birds (*rathāṅga-talodarīṣu*) (who had to remain separated from their mates during nights). The sun, at last, reached the setting mountain. And, the renowned king, too, returned (reluctantly) to his palace. (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa). (*Fig.-Dhvani* : Upamā).

Verse 47. During the night, the (proxy) horses resumed their foxy forms, killed all the (good) horses of the king and escaped into the forests, their mouths dripping with blood (*vividha-rakta-śīkara-prakarānuviddha-vadanān*), like lions (*mṛgendravat*) (which had devoured their prey). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 48. As the king listened to the atrocities of the (proxy) horses, as narrated by the horse-grooms, he had the harsh experience (*kṛśa-anubhavaḥ*) of the fire of distress (*santāpa-vaibhava-kṛśānu*) as he brooded over (*sañcintayan*) a warless future (*samara-ham samayam*) for himself. (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā). (*Fig.-Dhvani* : i. Anuprāsa ; ii. Yamaka).

CANTO EIGHT

THE COLA WAR AND THE DESCENDANTS OF VARAGUṆA

Metres : Verses 1-26 : Rathoddhatā

(Metres of the further verses are given in the Notes.)

1. Varaguṇa's war with the Cola king

Verses 1-2. The evil-minded Cola king, learning that the horses brought by Śiva to the Pāṇḍya monarch had turned into jackals, set out to capture Mathurā (*Phaṇipurī*).[1] He worshipped god Mādhava installed at the foot of Śeṣācala (*Śeṣa-jagatībhṛt*), and reached Mathurā, the capital of his enemy, situated on the bank of river Vegā, lined with rows of blossomed arecanuts (*vikacapuṣpa-pūgayā*). (*Fig.* : Anuprāsa).

Verses 3-4. The Pāṇḍya king lamented, scratching the earth (*kṣitim likhan*) in sorrow : "The Vādapuravallabha has taken all the wealth from my treasury, and Śiva (*Candraśekhara*) has turned into jackals all the horses that had been brought. With no wealth, horses or men, what can I do." (*Fig.* : Anuprāsa ; 4. Also Vinokti).

Verse 5. Sighing hard, with all his hopes subdued (*samasta-jṛmbhitam stambhayan*) and muttering with his lips (*taralayan radacchadam*), he decided (*niścikāya*) to take refuge in Śiva, the presiding deity of Nīpavana (*Nīpakānana*). (*Fig.* : Anuprāsa).

Verse 6. Seeing his devotee in distress, God Śaṅkara, in his kindness, declared as follows : "I shall render you all help. You might, therefore, set out for war." (*Fig.* : Anuprāsa).

Verse 7. Paying heed to the words of the destroyer of Cupid (*Māra-sūdana*), the Pāṇḍya king set out for battle from his palace (*sadmanaḥ*), with the loud soundings of drums (*tāḍyamāna-paṭaha-svana-śriyā*) piercing the belly of the universe (*dārayann iva carācarodaram*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 8. A terrible battle was fought between the Pāṇḍya and Cola monarchs in the hot sun, in a forest, where the foliage of trees had dried up (*gharma-marmarita-patra-padape*) and where weary fawns were looking for water holes (*klānta-rohita-gaveṣita-hrade*). (Read *gharma* for *dharma* in *pāda* 'a'). (*Fig.* : Anuprāsa).

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1. On Madhurā being called after the serpent, as Ahipura, Nāgapura, etc., see above, fn. under 6. 31, p. 192.

Verse 9. As the battle raged in this manner (*tādṛśi sphurati janya-sambhrame*), the noon-day sun (*caṇḍarociḥ*), seemed to lower itself down in the sky (*jagadaṇḍabhāṇḍake sannanāma*), as if with the intent of breaking the entire world through its hot rays (*kara-pravārataḥ*). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 10. Exhausted by the strike and counter-strike with the weapons (*astra-śastra-parighaṭṭana-śramād*) and by the heat which was increasing terribly (*ātapena mahatā vijṛmbhatā*), the armies of the two kings were afflicted by intense thirst (*udanyayā*). (*Fig.* : Anuprāsa).

Verses 11-12. Śiva (*Vṛṣa-dhvaja*) then caused a pond (*prapām bhuvaḥ*) of pure water with red lotuses growing in it (*pāṭalotpala-pariṣkṛtodakam*), to erupt in the middle of the Pāṇḍya army and, offering cups in the hands of the men (*karakam arpayan kare*), alleviated their thirst. And, Śiva was pleased to see the Cola soldiers, who were distressed with extreme thirst, throwing away their weapons from their hands (*pāṇipallava-paricyutāyudhān*). (*Fig.* : Anuprāsa ; 12. Also Rūpaka).

Verse 13. (After his soldiers were satisfied), the Pāṇḍya king revived (*jīvayan*), with cool water, the enemy soldiers afflicted by thirst and swooning with drooping eyes (*mūrcchayā mukulitekṣaṇa-ambujān*)—an act which fetched him great fame (*param yaśaḥ*). (*Fig.* : i. Anuprāsa ; ii. Rūpaka). (*Dhvani* : Generosity of the king).

Verse 14. Varaguṇa brought to his city the hapless Cola king and his war-mongering soldiers (*pradhanalampaṭān bhaṭān*), after securing from them their horses and weapons (*āpta-tad-bhaṭa-turaṅgamāyudhān*). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 15. Varaguṇa, the crest-jewel among kings, then gladly took his enemy, the Cola king, to his own palace (*ātmano gṛham*), but with a gracious look (*praṇaya-garbhayā dṛśā*) despatched the enemy generals (*vāhinī-parivṛḍhān*) to their apportioned apartments. (*Fig.* : Anuprāsa).

Verses 16-17. Each Cola soldier was made happy by the generous Pāṇḍya monarch with food, dress, ornaments and residence in lovely (*mañjule*) houses, for a month. The enemy king was presented with profuse gifts (*prābhṛtaiḥ*) and was sent back. And, he, too, returned to the Cola country watered by river Kāverī, issuing from the Sahya mountain (*Sahya-śaila-tanayā-sanāthitām*). (*Fig.* : Anuprāsa).

Verse 18. Five sons were born to king Varaguṇa, all powerful in action like fire (*jvalana-karma-tejasaḥ*). They were also *sumanaḥ-prasādakāḥ*, 'pleasing the learned who came into contact with them'

(*sparśanena*), like the divine sea-born wish-yielding trees which are also *sumanaḥ-prasādakāḥ*, 'yielding flowers and also the wishes of the gods on being touched' (*sparśanena*). (*Fig.-Dhvani* : Śleṣa-mūlaka-Upamā).

2. **Kulaśekhara Pāṇḍya and Sundara Pāṇḍya**

Verse 19. The eldest (of the five) was Kulaśekhara. By assuming the protective suzerainty of the Pāṇḍyan race (*Pāṇḍyavaṁśa-paripālanād*), he bore the entire earth (*akhilam bhuvam*) like a second shoulder-ring (*anyad aṅgadam iva*) on his mighty arms which resembled those of king Drupada (*Madra-rāja*) of Purāṇic fame. (Read in *pāda* 'c', *vābhito bhavan* as *vākhilam bhuvam*). (*Fig.* i. Atiśayokti ; ii. Anuprāsa).

Verse 20. The fame of the king spread fast through the entire world, and this is figuratively stated by the poet as follows : 'Dame Fame (*kīrti-hariṇekaṣaṇā*), taking the form of a huge horse (*vāji-sadṛśī bhavantī*) and finding the rolling sea (*vihvalam vāri*) to be only ankle-deep for her (*gulpha-daghnam*), crossed all the seas in a trice (*kṣaṇāt santatāra sakalān saritpatīn*) and established herself in all the lands.' (*Fig.* : i. Pariṇāma ; ii. Utprekṣā ; iii. Anuprāsa ; iv. Yamaka).

Verse 21. Kulaśekhara was a mighty monarch who destroyed his enemies. The poet suggests this indirectly by describing the plight of the womenfolk of his enemies who had to flee to the forest. He says : 'In the forest, the trees performed the functions of husbands (*gahane mahīruhā kāminā iva ceṣṭitam*), to the enemy womenfolk (*vipakṣa-taruṇīṣu*), by loosening and holding their locks of hair (*keśapāśam avapātya gṛhṇatā*) and by exposing the beauty of their raised bosoms (*kurvataḥ kucakulācala-prabhām*).' What is meant is that, as the ladies ran through the forests, their hair and garments got dragged and torn, respectively, by protruding twigs of trees. (*Fig.* : i. Utprekṣā ; ii. Anuprāsa). (*Fig.-Dhvani* : Sambhāvanotprekṣā).

Verse 22. Kulaśekhara was a great devotee of Śiva and peace reigned in the land. These two things are figuratively stated by the poet thus : 'During his reign, Kulaśekhara had his heart (*hṛdaya*) fixed (*naddha*) on Śiva (*sthāṇu*), just as an elephant (*dvipa*) is tied (*naddha*) to a post (*sthāṇu*). During the reign, there was *avagraha* ('elephant's forehead') only on the faces of the scent-elephants (*gandha-sindhura-mukheṣu*), while there was no *avagraha* ('war') in the land. Similarly, there was *khaḍgabhīti* ('fear from rhinocerous') only in the forests, but there was no *khaḍgabhīti* ('fear of the swords' of enemies) in the country. (*Fig.* : i. Rūpaka ; ii. Parisaṅkhya ; iii. Anuprāsa).

Verse 23. The physical strength and adeptness in arms of the king are indirectly suggested in the three verses 23-25 : Once Kulaśekhara defeated in duel a wrestler with rising pride (*ullasanmadam*) and apparent wickedness (*udasta-durmadam*), who had proclaimed himself as 'Jagamalla' ('wrestler of the world') by the beat of the drum. (*Fig.* : i. Anuprāsa ; ii. Yamaka).

Verse 24. Another time, riding a scent-elephant, the king, single-handed, routed all the enemy forces just as the sun (*aravinda-bāndhavaḥ*) rising on the eastern mountain would completely waft away darkness. (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 25. Enemies who attacked Kulaśekhara used to be cut down, on which, according to the poetic fancy in Sanskrit, they rose to the heaven piercing the orb of the sun. Our poet further fancies that the sun got wounded and torn as a soldier pierced through its orb. Since destruction of enemies was a daily occurrence so far the king was concerned, the sun was naturally pierced every day. The phenomenon of the daily crossing of the sun by the moon, creates another fancy in the poet, *viz.*, that the moon, being the lord of herbs (*oṣadhīnām īśaḥ*), was daily going to the sun to attend to the wounds which the sun had to sustain every day. So, the poet says : 'With a view to curing the wounds (*vraṇa*) caused by the enemies who were cut down by the sharp sword of Kulaśekhara (*yat-karāla-karavāla-khaṇḍitaiḥ vidviṣadbhiḥ*), the moon (*kalādhipaḥ*) goes to see the sun daily (*vīkṣitum pratyaham bhajati padma-bāndhavam*).' (*Fig.-Dhvani* : Atiśayokti).

Verse 26. The victory of Kulaśekhara over enemies and the strength of his huge elephants are suggested here by the backward and forward swinging of the trunks by the elephants. The poet fancies : 'The elephants stabled in the king's courtyard continuously swung their trunks as if to beckon the mountains full of caves, where the enemies of the king and taken shelter (*bhūdharān yad-aripūrṇa-gahvarān*), to come forward and be crushed under their feet (*aṅghriṇa mathitum ādṛtair iva*).' (Correct *āhatair iva* in *pāda* '*b*' to *ādṛtair iva*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 27. Later, Kulaśekhara crushed his enemies in the west and performed the coronation (*jayābhiṣecanam*) of his brother (*sahaja*), king Sundara Pāṇḍya, over the kingdom of Vañci (the Cera country) (*Metre* : Viyoginī). (*Fig.* : Anuprāsa).

Verse 28. Kulaśekhara was a conqueror whose victories extended to Kāmarūpa (Assam), in the east. Suggesting this, the poet says : 'Kulaśekhara conquered all the enemy kings up to the (eastern) mountain (*ā pṛthvībhṛtam*). However, he released the king of Kāmarūpa out of compassion (*karuṇā-vyasanena*), since the latter was just married and his wife was very young (*mugdha-vadhū-janādhināthaḥ*).' (*Metre* : Aupacchandasika). (*Fig.* : Anuprāsa).

Verse 29. Kulaśekhara's conquest of the heavens is suggested here by the mention of the *kalpa-vṛkṣas* which he had captured and planted in his garden. The trees had also grown tall, reaching up to the skies. Says the poet : 'The heavenly trees (*amartya-vṛkṣa*) won by the king have put on a rough skin and expanding branches, as if they were performing penance with broad bark garments and longish hair (*vipulaṁ valkalam utkaṭa jaṭāś ca*), (with a view to returning to the heavens). (*Metre* : Aupacchandasika). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

3. Vikrama Pāṇḍya

Verse 30. The ocean-draped earth (*sāgara-paṭī dharitrī*) was next ruled by Vikrama Pāṇḍyadeva, a warrior among kings. He was a great ruler and therefore the 'direction-elephants' (*āśā-vaśā*=she-elephant-*sahacarāḥ*), which used to support the worlds, strapped the entire earth to his arms (*āsajya sakalām adhibāhu pṛthvīm*), and took a holiday and roamed about in the forests (*vyaharan nageṣu*), free of any responsibility. (Correct *carā viharan* in *pāda* '*d*' to *carā vyaharan*). (*Metre* : *Vasantatilakā*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa ; iii. Rūpaka). (*Vṛttivaicitrya* in *adhibāhu*).

Verse 31. Vikrama Pāṇḍya's might is suggested here by his conquest of the citadels of enemies, which remained unoccupied and, so, were infested by wild animals. Thus it is said : 'A lion (*mṛgendra*) climbed to the top of a tall citadel of an enemy who had been killed by Vikrama Pāṇḍya in a terrible war (*yas tuṅga-saṅgara-hata-ahita-saudhaśṛṅga*), and caught hold with its paw the fawn (*kara-kṛṣta-kuraṅga-śāva*) and thus made the moon pure (*candram cakāra vimalam*). When there is such a prince in the family, how can even the fable of a blemish be allowed to remain in the lunar race (*sati yatkumāre vaṁśe bhaviṣyati kalaṅka-katha katham vā*). (*Metre* : Vasantatilakā). (*Fig.* : i. Arthāntaranyāsa ; ii. Anuprāsa).

Verse 32. Vikrama Pāṇḍya, the world-renowned warrior that he was (*bhuvanaika-vīraḥ*), crowned himself at Kāñcī (*vīrābhiṣekam abha-*

jad Kāñcyām). He had earlier raised the loud war-cry (*ati-prauḍha-āhava-ārabhaṭika*) after breaking the conspiracy (*kūṭavipāṭana*) of the bunch of enemy kings (*kuṭāri-bhūramaṇa-kūṭa*) and had thrown the clouds into prison (*kārā-niyantrita-ghanāghana*). (*Metre* : Vasanta-tilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

4. **Sundara Pāṇḍya**

Verse 33. Next to him, the ocean-girdled earth (*saritsahāya* = ocean-*raśanām dharaṇīm*) was ruled by his younger brother (*anujani*) Sundara Pāṇḍya. He was sweet as jasmine (*subhagatayā ca kunda iva*) and his feet had been scented (*sagandha-padaḥ*) by the dried-up nectar (*śīrṇa-makaranda*) fallen from the fresh garlands (*luṭhat-pratinava-mālya*) worn on the crowns of his reputed adversaries (*śasya-pari-panthi-kirīṭa*). (*Metre* : Nardaṭaka). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 34. Sundara Pāṇḍya's greatness is eulogised here by comparing him to a lofty sal tree with rich foliage (*varmaṭha-prakāṇḍa-ghana-pracura-cchada-patra-sāla iva*) for removing (*narma*>√*nṛ naye*) the suffering (*pariśrama*) of Dharma whose body had dried up by the scorching heat of Kaliyuga (*Kaliyuga-gharma-mormarita-vigraha*). The king's fame also shone (*rarāja*) like that of the mountain peak Kanakhala, so tall as to be watered by the heavenly river (*surarāja-nadī*) whose fame had whitened all directions (*dhavalita-sarva-diṅmukha-yaśaḥ*). (*Metre* : Nardaṭaka). (*Fig.* : i. Rūpaka ; ii. Mālopamā ; iii. Anuprāsa).

Verse 35. A description is again given suggesting the military strength of Sundara Pāṇḍya : The king dried up the ocean (*saritām adhipam*) by the dust constantly raised by the marching of his armies (*nija-pṛtanāṅghri-caṅkrama-nitānta-nirūḍha-rajaḥprasaraṇa-śāntapūram*), going out on conquest. But lo ! the ocean was soon filled again by the tears issuing from the lotus-eyes of the wives of kings killed in the battle (*samara-hata-ahita-praṇayinī-nayanāmburuha-prasṛmara-nirjhareṇa*). (*Metre* : Nardaṭaka). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

5. **Rājarāja Pāṇḍya**

Verse 36. The next to continue the lunar race (*rajanibharturvaṁśarakṣāvidhāyī*) was Sundara Pāṇḍya's younger brother (*anujanmā*), Rājarāja Pāṇḍya. His handsome form and blue eyes are suggested by the poet by stating thus : 'Envying the lotus held by the king in his hand (*kara-sarasiruha-spardhayā*), the king's eyes (*yat-kaṭākṣaḥ*) lengthened up to his ears (*karṇalaṅghī*) and grew charming like a beautiful blue lotus (*kanad-asitasaroja-āḍambaraḥ*). (*Metre* : Mālinī). (*Fig* : i. Utprekṣā ; ii. Anuprāsa).

Verse 37. Rājarāja Pāṇḍya's valour is again suggested by his forest-residing enemies climbing up trees to hide, as Rājarāja rode through the forests. The poet describes the situation thus : 'As the king rides past on his horse (*apasarati turaṅge*) his enemies who, out of fear, had escaped to the forests (*yadbhayād vipina-vivara-bhāgbhiḥ vidviṣadbhiḥ*), took to the trees and hung from there in fright (*sambhramād lcmbamānaiḥ*), with their hair caught by the branches of trees nearby (*nikaṭa-viṭapi-śākhā-sakta-veṇī-kalāpaiḥ*). This adroitness of monkeys (*plavagapuruṣa-bhaṅgī*) they had learnt from animals (*jāṅgaleṣu ālalambe*). (Correct *yavasa* in pāda '*d*' to *plavaga*). (*Metre* : Mālinī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 38. King Rājarāja's victory at war is suggested by the description of a battlefield. The crowd of *bhūtas* and *vetālas* had their desire for flesh whetted by the taste of the dead bodies of enemy soldiers cut down by his sword (*asi-viśasita-śatru-svādu-māṁsa-atilolaiḥ*) when he waged a battle (*sphurati samiti yasmin*). These goblins who were adepts in sustaining themselves (*prāṇa-rakṣā-pravīṇaiḥ*) on enemy kings (*ari-rāja*), began to drag (*ākṛṣadbhiḥ*) all the uninjured (*akhilam avikṛtānām*) also to eat (*prajagdhum*). (Change *kṛṣajjagdham anyat* to *kṛṣadbhiḥ prajagdhum*, in pāda '*d*') (*Metre* : Mālinī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 39. Then was born in the line of the Pāṇḍya kings, as heir (*bhāga-dheyaḥ*), Kaliyugarāma, who secured for himself the name of Vīra Pāṇḍya by the victories he won by defeating all the enemy kings. (*Metre* : Puṣpitāgrā). (*Fig.* : Anuprāsa).

Verse 40. He was endowed with all royal physiognomic signs. It seemed, as it were, that these signs, existing individually in the feet, hands and body of various other kings, combined together in the Pāṇḍya prince and placed him on the profusely gem-set throne (*pracura-maṇivraja-bhāji bhadrapīṭhe*). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa).

Verse 41. The poet suggests here the king's conspicuous physical stature and his capacity for governance. Thus, it is said : 'The king stepped into the sea as if to lift the earth off the heads of the submarine serpents which were supporting the earth all along on their hoods and thus give them some relief. But lo ! the sea came only up to his knees (*jānu-vilaṅghi-jaṅkhikam*), on account of his tallness !' (*Metre* : Puṣpitāgrā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 42. The valour of Kaliyugarāma is suggested in the next two verses. The king deputed his nephew named Kodaṇḍarāma

(*Kodaṇḍarāma-birudam svasrīyam āsya=preṣayitvā*) who was a noble and brilliant Pāṇḍya warrior (*vara-bhāsura-Pāṇḍya-vīram*) and who was as firm as a mighty mountain (*kulaśailasāram*), and had the horde of enemies exterminated through showers of arrows ; the sea-girdled earth was levelled, as it were, by the marching of his armies ; and a fence seemed to have been raised (*baddha-alika*) by his vast cavalry force lining up (*bahala-vāji-bhareṇa*). (Read the first line as : *svasrīyam āsya vīra-bhāsura-pāṇḍya-vīram*). (*Metre* : Vasanta-tilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 43. That enemy kings were killed in battle is suggested by describing the woes of their female-folk. Thus it is said : 'The chief mountains were being furrowed under the hard hoofs of his horses in his military expeditions (*dhātīṣu ghoṭī-khura-kṣura-vibhugna-kulā-calāsu*). Then, the women-folk of his enemies who were killed in battle, would be on the run (*ripu-cārudṛśaś calantyaḥ*). Suffering from thirst and fatigue, they would wish that the water that swelled in their eyes had swelled in their mouths (*dṛgambuja-vijṛmbhitam ambha sve ānane*) and the hardness of their breasts had been transferred to their feet (*vakṣojayoḥ kaṭhinatām ca padayoḥ*). (*Metre* : Vasantatilakā). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

7. Kanakaparākrama Pāṇḍya

Verse 44. In the Pāṇḍya line was born Kanakaparākrama Pāṇḍya who was so mighty that, in battle, whenever his bow was bent (*śarāsanam avanatam babhūva*) for attack, his enemies also bent their heads in surrender (*aribhṛd-uttamāṅgaiḥ avanatam babhūva*). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Sahokti ; ii. Anuprāsa).

Verse 45. The respect that the king commanded made other kings prostrate at his feet and also made him an honoured guest at their palaces. The poet suggests this in the following manner : 'His lotus-feet (*caraṇa-sarasijāni*) first got reflected by the big crown-stones worn on the heads of the defeated kings (*jitānām akhilabhūbhṛd-uttamāṅga-prakaṭa-kirīṭa-dṛṣad-paribhramāṇi*). The same lotus-feet, later, came to tread the courtyards of the palaces of those kings (*dharaṇibhṛd-aṅgaṇa-caṅkrama-kṣamāṇi*) (when he entered those palaces as a conqueror). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Paryāya ; ii. Rūpaka ; iii. Anuprāsa).

Verse 46. Witnessing the sword-play (*vidhṛtam maṇḍalāgram*) of this monarch of unbreakable might (*abhaṅgura-vikrama*) during fights (*adhiraṇam*), the solar circle (*sarasijapati-maṇḍalam*) shook, and

so also the circle of enemy kings (*sakala-vipakṣadhareśa-maṇḍalam ca*). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Sahokti ; ii. Anuprāsa).

8. **Abhirāmavīra Pāṇḍya**

Verse 47. The kingdom was next ruled by Abhirāmavīra Pāṇḍya, nephew of Kanakaparākrama. (True to his name), Abhirāma was so handsome that goddess Lakṣmī, daughter of the sea (*saridadhi-nāthasutā*), left the lotus (which was her natural home) and resorted to his lotus-hand. (*Metre* : Puṣpitāgrā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa). (*Fig.-Dhvani* : Vyatireka *through* Rūpaka).

Verse 48. This king was also powerful that his enemies were reduced to be his vassals, paying him tribute. This, the poet suggests, by saying : 'His enemy kings everywhere wore on their chests the fish-sign (being the royal insignia of the Pāṇḍyas) and with the king's name on their lips, took to the magical role (*sāṁvarī*) of the golden mountain Meru (*Kanakadharādhara*), *viz.*, to give away wealth, here, as tribute to the Pāṇḍya king. (Correct *saṁvaro lalāsa* in *pāda* 'd' to *sāṁvarī vyalāsi*). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Anuprāsa).

Verse 49. The king's greatness is again stressed by indicating the preference of goddess Lakṣmī for him. The poet says : 'Goddess Lakṣmī reached for his blemishless lotus-face in preference to the natural lotus which was always in water (*jalapariṣadi*), which has an easily breakable stalk (*guṇa*), and which has its origin in mud (*paṅka*). Inept kings who would always be attached to the circle of the dull-witted (*jaḍapariṣadi*), would have easily pliable qualities (*guṇa*) and would have their origin in sin (*paṅka*), were, naturally, abhorrent to the Goddess and so she preferred the Pāṇḍya king who was different from them all. (*Metre* : Puṣpitāgrā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa). (*Fig.-Dhvani* : Vyatireka *through* Rūpaka).

Abhirāmakulaśekhara Pāṇḍya

Verse 50. His son Abhirāmakulaśekhara ruled the country next. He was highly religious and his fame spread far and wide. Suggesting this, the poet notes : 'By means of the cloth of fame woven through the performance of sacrifices (*saptatantu*=yāga-*jānuṣā yaśaḥ-paṭena*) he covered all the three (worlds).' (Correct *vīrapāṇḍyaḥ* in *pāda* 'a' to *nāma sūnuḥ*). (*Metre* : Vasantatilakā). (*Fig.* : i. Pariṇāma ; ii. Anuprāsa). (*Fig.* Sambhāvanotprekṣā).

Verse 51. This king was an adept also in the feat of arms. Thus, the arrow (*viśikha*) shot by this renowned (*prathita-yaśasaḥ*) gem

of the ocean of the lunar race (*prāleya-dīdhiti-kula-arṇava-kaustu-bhasya*) during war (*saṁyati*) entered the bodies of the enemies as un-ostensibly as a *yogi* in trance (*saṁyati*) would enter others' bodies. It also sped far into the sky just as a *yogi* would traverse the vast space with ease while in trance (*saṁyati*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 52. How the fame of the king reached even far away mountain slopes, which his defeated enemies had resorted to for penance, is stated here suggestively. It is said : 'Dame Fame of the king said to herself : "When my name, *viz.*, the king's Fame, is eulogized by great poets, the king feels embarassed (*mandākṣam eṣa bhavati*). This tants amount to ignoring me." Feeling greatly offended (*mahā-ruṣā*) at her not being honoured by the king at the court, Dame Fame exiled herself to mountain slopes and, in the form of a deer, roamed about the hermitages set up by the enemy kings who had been expelled by the Pāṇḍya (*tapovana-bhāk-pareṣu*).' (*Metre* : Vasanta-tilakā). (*Fig.* : i. Utprekṣā ; ii. Pariṇāma ; iii. Anuprāsa ; iv. Yamaka).

10. **Śrīvallabha Pāṇḍya**

Verse 53. King Śrīvallabha Pāṇḍya ruled the country next. His chest (*bhujāntara*) was chosen by goddess Lakṣmī (*sarasija-gṛhā*) as her sporting place (*keligehāyamāna*). This king was a conquerer too, for the poet says : 'His toe-nails shining like the moon (*yad-aṅghri-nakhen-davaḥ*) were marked by streaks of musk (*mṛgamada-samullekhā-cihnāḥ*) smeared by the foreheads of prostrating enemy kings (*praṇata-vimata-kṣmābhṛt-phālapradeśa-parisphurat*). (*Metre* : Hariṇī). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 54. The valour of Śrīvallabha is again suggested by the sufferings of the women-folk of his enemies in the forests, in the des-cription of which a poetic twist is given by *double entendre* : 'The female-folk of the enemies (*ahita-vadhū-vṛndam*), driven to the forests by 'military war', exhibited all signs resulting from the 'war of love' (*kandarpa-yuddha*). Thus, they were *śithilacikura* ('with dishevelled hair'), *śīryad-bhūṣā* ('with ornaments broken'), *sravat-śrama-śīkara* ('profusely perspiring'), *kimapi kimapi vyāhṛtya kṣipra-mīlita-locanam*) ('muttering incoherently with closed eyes') and *kaṭaka-pada-bhārāva-trastam* ('dreading the walk on mountain slopes'/'dreading the weight of bangles'). (*Metre* : Hariṇī). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 55. The poet says here how the Pāṇḍyan king was a nightmare to his exiled enemies and how even a thought about him dashed their hopes of return. Thus it is said : 'Some among the enemy

kings who had been defeated in war (*pradhana-vijitaiḥ*) and driven to the forests, had stayed put there with hopes for a comeback (*sthāyam sthāyam kvacid vijayārthibhiḥ*). But when the thought of the valour of the Pāṇḍyan king (*yasya parākramaḥ*) entered their minds (*smaraṇa-patham arūḍhaḥ*), the army of horses and chariots which those exiled kings had construed in their minds (*manasi nihitām senām nānāturaṅga-mataṅgajām*) were crushed (*unmamantha*). (*Metre* : Hariṇī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

11. Vīra Pāṇḍya

Verse 56. After him, the land was ruled by Vīra Pāṇḍya, the wish-yielding tree of the learned (*vidyāvatām surataruḥ*). His valour is suggested by *double entendre* in the latter half of the verse : 'Just as king-swans (*rāja-haṁsa*) would flee at the sight of the rain-clouds, (*i.e.*, just as they would, at the advent of rains in the plains, fly away to the ever sunny beaches of the Mānasa lake), the enemy kings (*rāja-haṁsa*) fled on seeing the crowd of clouds (*megha-pūga-avalokana*), the appearance of which was created by the mountain-like arm of the king which flashed streaks of lightning when it brandished the sword (*valamāna-kṛpāṇa*). (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa). (*Fig.-Dhvani* : Śleṣānuprāṇita-Upamā).

Verse 57. An exaggerated description of the might of the king's elephant is given here : 'The massive elephant of the king took a mountain to be a rival elephant on account of the latter standing firm (*anākulam*) before it, besides giving out the elephant's roar (*bṛṁhita*), through the echo caused by our elephant's own roar being reflected by the mountain (*ātmīya-bṛṁhita-bhava-pratiśabdavantam*). So, our elephant struck (*nirbhidya*) at the mountain with its tusks. The two dents formed thereby appeared to be the two eyes of the mountain. The elephant felt that it was being stared back (*vīkṣita iva*) in anger. Enraged, it struck again, and lo ! down fell a mountain peak.' (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa). (*Fig.-Dhvani* : Upamā).

Verse 58. The might of the king is again reflected by the women of the enemy kings who had fled to the neighbouring Malaya mountains. Here, they (*śatru-pārthiva-cakoradṛśām kadambam*), when affected by dusty winds, are said to have implored the snakes, who lived on the wind, thus : "Consume the wind and appease your hunger (*praśamanāya tava kṣudhaḥ*) and, thus, make the dust subside, for us." By *double entendre* these words suggest an appeal of these women who had lost their men in the battlefield and so are residing in forests. These women are supposed to ask their paramours (*bhujaṅga*) to combat the cold wind and subdue their passion (*asmad-rajaḥ-praśamanāya*). (*Metre* : Vasantatilakā). (*Fig.* : i. Śleṣa ; ii. Anuprāsa).

CANTO NINE

PARĀKRAMA
AND ABHIRĀMAKULAŚEKHARA PĀṆḌYAS[1]

Metre : Verses 1-38, Vasantatilakā

Rasa : Heroic (*Vīra*)

1. Parākrama, the brave

Verse 1. After Vīra Pāṇḍya, Parākrama Pāṇḍya became the king of the land. His lotus-feet were the host (*gṛha-medhi*) for crores of crowns (*koṭīra-koṭi*) of crores of kings (*dharaṇīśa-koṭī*). And his hands exceeded (*lit.* 'laughed at', *hasita*) in munificence (*anubhāva*) even the divine wish-yielding trees (*amaraloka-śākhī*). (*Fig.* : Rūpaka ; ii. Anuprāsa ; iii. Yamaka).

Verse 2. The waves of resplendence (*suṣamālaharī-kadambam*) issuing from the moon-like toe-nails (*nakha-śītamayūkhabimbād ujjṛm-bhamāṇam*) of his louts-feet obliterated the writing by Fate on the foreheads of the those who bowed before him. (*Fig.* : Rūpaka ; ii. Anuprāsa).

Verse 3. Vassal kings vied with each other to bow before him, and his palace abounded in musk-deer and mighty elephants. The presence of all these caused an extravagant scene before the king's palace, of which the poet presents the following picture : 'The king's palace courtyard contained countless musk-deer which exuded profuse musk. This musk was strewn all around and got mixed with the rut of the large number of elephants (*bahala-dvipa-dāna*), to form a stretch of mire. The vassal kings were also there in profusion, jostling against each other to bow down before the king, during which act, their crowns struck against one another, causing a large number of gems to fall from the crowns on the mire (*anyonya-tāḍana-vikīrṇa-suratna-pūgaiḥ sāmanta-rāja-makuṭaiḥ*). (*Fig.* : i. Sahokti ; ii. Anuprāsa).

Verse 4. In the battles that Parākrama waged, many soldiers fell and the battlefield served, as it were, as the eating plate for the

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1. As epigraphical evidences show, Parākrama Pāṇḍya, called also Jaṭilavarman Parākrama Arikesari Pāṇḍya, and his successors were ruling not from Madhurā but from a place about 150 km. south thereof, which, later, came to be known as Dakṣiṇa-Kāśī, being modern Teṅ-Kāśī, in Tamilnadu. (Tamil *Ten*='south', Skt. *Dakṣiṇa*).

God of Death. The poet pictures the scene thus : 'The God of Death (*Paretarājaḥ*) first pleasurably sprinkled the field (*pariṣicya hṛṣyan*) with water in the from of the blood shed by the enemy kings (*ari-bhūbhṛd-unmukta-rakta-payasā*) who had been whirled round by the king't scent-elephants (*yad-gandhasindhura-kara-bhramita*). Then Death sat before his eating plate comprised of the battlefield (*āhavorvī*) where the enemy's army had been cut down with the sword (*pratyarthisainyam asipāṭitam*). (*Fig.* : Anuprāsa).

2. **Founding of Dakṣiṇa-kāśī (Tenkasi)**

Verse 5. One evening, as the Pāṇḍya king was sitting on his throne after performing his religious routine, he saw a brāhman who was coming (*ājihānam*) from Kāśī along with his wife and two children. (*Fig* : Anuprāsa).

Verse 6. Marking with sacred ash the forehead (*phāle bhasma praśastam yacchan*) of the king who was an ocean (*varuṇālaya*) of immense compassion (*atuccha-karuṇā*), the brāhman told something in secret to his sons and then gave the king a large fruit. (*Fig.* : Anuprāsa).

Verse 7. He then said to the king : "Our entire wealth has been plundered by the Muslims (*Tuluṣkaṣ*) and our beautiful residence has been raced to the ground. Build, therefore, for me, a charming house (*kāntam niśāntam*) on the banks of the Dabhrā river." Then he disappeared. (*Fig.* : Anuprāsa).

Verse 8. The king assured to himself (*ākalayāñcakāra*) thus about of the noble brāhman (*bāḍava-sārvabhauma*) : "To be sure it is Śiva (*Īśa*), the ocean of compassion, himself, who had come to me, accompanied by Pārvatī, the daughter of Mount Himavān, and their two sons, Skanda and the elephant-faced Gaṇeśa." (*Fig.* : Anuprāsa).

Verse 9. The king, accordingly repaired to the banks of the Dabhrā river, cleared the dense forest there, in which stood tall sal trees reaching up to the sky (*abhra-laṅgha-jaṅghāla-sāla-gahanam*) and founded a city by name Dakṣiṇa-kāśī, with different shrines relating to God Viśveśvara, the presiding deity of Kāśī. (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 10. He constructed, in that city, citadels, towers and huge halls, and installed divers types of Śiva idols. Instituting daily worship and other festivals, that monarch of unfettered valour

(*nirargala-vikrama*) and destroyed-enemies (*kṣapita-arivargaḥ*), spent some days in that city.[1] (*Fig.* : Anuprāsa).

3. Parākrama Pāṇḍya's war with the Cera king

Verse 11. Seeing the ascendant glory of the Pāṇḍya, king Parāntaka offered him, with friendly intent (*sauhārda-nighna-āyatta-manasā*), a beautiful crown, while the evil-minded king of the Cera kingdom was in anguish with envy (*abhyasūyan paritāpam āpa*). (*Fig.* : Anuprāsa).

Verse 12. The outraged ministers (*ruṣam bhajadbhiḥ mantri-bhiḥ*) told the king : "Oh lord Parākrama of well-known valour ! Kulaśekhara, the Cera king, is, of recent, preparing for war (*ahnāya sannāham ātanute raṇāya*). But you will see that his stategy will be of no avail (*kūṭo vṛthaiva*)." (*Fig.* : Anuprāsa).

Verse 13. When he heard this news from his ministers, king Parākrama's brows knit in rage (*utkaṭayā bhrukuṭyā*), taking the fearful form (*karāla-bhāsā*) of the scimitar wielded by Death (*kāla-avadhūta-karavāla*). The face of the Pāṇḍya, the Indra (Valaśāsana) of Madhurā, lit up with the biting of lips and a fearful half-smile (*vaktram rarāja daṣṭa-oṣṭhapṛṣtha-daradarśita-mandahāsyam*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 14. In consultation with his younger brother Arirāja-gajakesarī, king Parākrama decided upon the strategy to be adopted for defeating the enemy. Later, contemplating on the feet of Viśveś-vara (Śiva), which enabled one to surmount all dangers, the king mounted his ever-fleet horse (*śāśvata-rayam hayam*). (*Fig.* : Anuprāsa).

Verse 15. The king, the lord of the land (*mahyadhipatiḥ*), declared (*śaptvā*), "Of what span is the earth for me in the march. May this horse (*vāhinī-sahacaraḥ*), therefore, attain the qualities of a *tila*-horse : (=a specially fleet horse, *tilatām prayātu*)," and spurred his mount (*hayam uccacāla*), which, in its turn, silted the ocean with the dust it raised (*pāda-rajasā vasudhīkṛtābdhim*). (*Fig.* i. Atiśayokti ; ii. Anuprāsa).

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1. For an account in king Parākrama Pāṇḍya's own words, on the circumstances leading to and the details of the construction of the Viśvanātha temple and the institution of festivals there, see Parākrama's long Tamil inscription on stone in the temple, edited in the *Travancore Archaeological Series*, vol. I (1910).

Verse 16. Crossing the countries on the way, the Pāṇḍya, the foremost warrior in the world, reached the gardens on the suburbs of the Cera capital, which had lotus ponds (*śaivalinī-kalāpa*) into which was falling the water of the cocoanuts (*nālikera-śīryat-payaḥ-kalita*) broken by the beaks of *cikroḍa* (?) birds. (*Fig.* : Anuprāsa).

Verse 17. There, the Pāṇḍya forcibly occupied a charming sport-house of the Cera king, where the lotuses in the ponds were displaced (*ākulitotpalena*) by the wafts of wind raised by flocks of swans (*haṁsa-saṁsad-utkṣipta-pakṣa-pavana*) during the height of their love-sports (*uddāma-kāma-samara*). (*Fig.* : Anuprāsa).

Verse 18. Learning that the Pāṇḍya had encamped in the gardens outside the city, the highly enraged Cera king Kulaśekhara set out from his capital with an army which was so large that it hid the cavity of the universe (*sañcchādita-akhila-carācara-gahvareṇa*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 19. An incomparably terrible battle raged between the two kings, which filled the eyes of the war-loving sage Nārada with tears of joy (*ānandabāṣpa-paripūrita-nāradākṣam*). The sparks that issued from the mutually striking weapons burnt the flying flags (*anyonya-khaḍga-ghaṭanodita-visphuliṅga-saṅghāta-dagdha-capala-dhvaja-maṇḍalīkam*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 20. Clouds of dust (*pāṁsu-cchaṭā*) rose into the sky on account of the marching of the horses and the elephants which formed part of the two armies. The motivation for crushing the enemy forces (*balamanthana-cāturīkam*) seemed to have been aroused (*vibhāvyamāna*) in the soldiers by the feeling of love kindled in them (*śūrānurāga*) by the charm of the jingling of the anklets (*mañjīra-śiñjita-vilāsa*) of heavenly nymphs whom they hoped to marry after their death. (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 21. The earth was flooded with the blood flowing from the bodies of elephants, soldiers and horses (*kari-yodha-turaṅgama-aṅga-nirgacchad*) which had been cut down with the sword (*khaḍga-prabhinna*). Seeing the profusion of the flood, the earth remembered (*urvī sasmāra*) the invasion (*ākrāntam*) of the ocean (*sindhoḥ*) by means of rows of waves of water (*ambudhi-taraṅga-paramparābhiḥ*) at the termination of the life of Brahmā (*sārasagṛha*=the lotus-seated-Brahmā-*āyur-apāya*). (*ākrāntam* is used here as the accusative of the noun *ākrāntam*, meaning *ākramaṇam*.). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 22. In the battlefield, the dust first settled for one reason, but it rose again for another. As the poet says : 'The cloud of dust (*rajasām nikāyam*) first settled down (*ādau praśāntam*) due to the blood that flowed from the bodies of men killed (*avadārita-yodha-gātra-nirmukta-raktapayasā*). But the heavenly nymphs (*śakra-ava-rodha-paṭalī*) again filled the atmosphere with the dust (*rajasām nikāyam samadhatta*), by the dust which dropped from the flowers of the wish-yielding trees (*santāna-puṣpa-rajasā*) which they threw on the valiant soldiers (*subhaṭeṣu mukta*) (who had attained *vīra-svarga* and whom the nymphs were going to wed)'. (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 23. Some soldiers had been turned out of their wits (*sambhrānta-cetanatayā*), being disillusioned by the clash of arms (*śastrābhighāta-samudañcita-mohabandha*) and were walking about, as if in a trance (*luṭhatām*). Their anguish was removed by the shower of water issued from the trunks of elephants (*mataṅgaja-karojjhita-śīkare-ṇa*) and the breeze wafted from by their fan-like ears (*tatkarṇa-tāla-pavanaiḥ*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verses 24-25. The Pāṇḍya king mounted an elephant, and brandishing a *bhiṇḍipāla* weapon, raced down the entire enemy army, even as the world-engulfing fire (*sarvajagat-kṛśānu*) would at the time of dissolution (*saṁvartakāle iva*). He also relieved the Cera king of his pearl umbrella, crown, shoulder-rings and bracelets, as also his wea-pons. (*Fig.* : Anuprāsa ; 24. Also Upamā).

Verse 26. The Cera king shook in his joints by being struck by the Pāṇḍya's weapons (*tad-astra-śithilīkṛta-sandhibandhaḥ*). Then, by prostrating before the Pāṇḍya, he transferred the musk on his forehead (*phāla-sphuran-mṛgamada*) on the moon's orb (*śītamayūkha-bimbam*) represented by the nails of the Pāṇḍya's lotus-feet (*Pāṇḍyāṅghri-padma-nakha*), applying thereby the black spot on that moon. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 27. King Parākrama Pāṇḍya, the foremost among kings, perceiving the Cera king, his enemy at battle, prostrating at his lotus-feet, raised him up, embraced him tightly with his mountain-like arms and led him away from the battlefield. (*Fig.* : i. Rūpaka ; ii. Anu-prāsa).

Verse 28. After defeating the Cera in battle, by his prowess in arms, king Parākrama Pāṇḍya repaired to Dakṣiṇa-kāśī. His victorious return was witnessed, among others, by rows of ladies standing on

the balconies of gem-set houses. It seemed that they provided, by means of their tremulous (blue) eye-balls (*māṇikyasaudha-calamāna-vadhūkaṭākṣa-sampanna*) the pert appearance of festoons composed of blue stones (*nīla-maṇi-toraṇa-cāturīkam*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 29. At Dakṣiṇa-kāśī, the king proceeded direct to the shrine of Viśveśvara and dedicated to Him the royal garments with streaks of cool sandal paste (*prāleya-candana-vibhūṣita-paṭṭavastra*), pearl umbrella, crown, shoulder-rings and bracelets, which he had acquired from the enemy king.

4. Abhirāma-kulaśekhara Pāṇḍya

Verse 30. In course of time, king Parākrama, left the kingdom in the hands of his (two brothers) Abhirāma-kulaśekhara Pāṇḍya and Ripukesari [called also (elsewhere below) Arikesari, Arirājakesari, Arirājagajakesari etc.], and attained the feet of the crescent moon-crested Śiva, which destroyed sorrows (*tāpa-paripanthi-padam*). (*Fig.* : Anuprāsa).

Verse 31. Abhirāma performed duly all the obsequies according to the directions of priests learned in Vedic rites, and took up in his hands the governance of the country (*sarvaṁsahā-bharam uvāha bhujena*) with the assistance of his younger brother Arirājakesari. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

5. Dharma's journey to Kailāsa

Verse 32. At that time, God Dharma repaired to the mountain (Kailāsa in the Himālayas) which formed the residence of the moon-crested god Śiva.

Now, follows an exquisite description of the mountain (vv. 32c-36).

On the mountain slopes were standing Śiva's sons Gaṇeśa and Skanda (*Kalabhānana-Kārtikeya*) watching with intense interest (*gāḍha-pramoda*) the play of undulating waterfalls on the opposite bank of a river (*taṭāntara-vilola-jharī-vihāra*). (*Fig.* : Anuprāsa).

Verse 33. The hardiness of the Himalayan ranges is suggested in this verse : 'Śiva used to perform here his violent dance with fast steps (*udvṛtta-nṛttam udayadrayam*) during the dusk. The mountain, however, was so hardy that it remained unshaken (*yaḥ sandhibhiḥ sughaṭitaiḥ*) and thus put down the pride (*avalepa*) of Rāvaṇa's hands (*Paulastya-pauruṣa-vibhūṣa-bhuja*), which too had supported the dancing Śiva, in days of old.' (*Fig.* ; Anuprāsa).

Verse 34. The roaming of the elephant-faced God Gaṇeśa among the high peaks of the mountain is stated in this verse : It was seen that certain spots on the tall peaks had clusters of bees humming around (*madhuvrata-kadomba-karambitāni*). These indicated, says the author, the spots where Gaṇeśa (*Haranandana*) had scratched his temples to remove itching (*kaṇḍū-vinodana-kaṭa-maṇḍala-gharṣaṇāni*), during which action some rut from his temples had been smeared there, the scent of which had attracted the bees. (*Fig.* : Anuprāsa).

Verse 35. The presence of heavenly nymphs is indirectly indicated in this verse : The mountain had on it a large number of ladies from Indra's city (*purandara-sundarī*) who were there to attend to goddess Pārvatī (*prāleyaśaila-tanayā-amburuhāṅghriyugma-sevā-vyavasthita*). There were also Śiva's handmaids (*śāṅkarī*) who interestedly busied themselves (*saṁbhṛta-kutūhala*) in attempting to pick up the reflection of the moon which formed the right eye of Śiva, falling all around, as Śiva moved his faces, for they feared that the eye itself had dropped down. (*Candrārdha-cūḍa-nayana-cyuta-candra-śāva-santrāṇa*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 36. The mountain had charming peaks. Sage Nārada was there, playing on his lute anecdotes on the prowess of arm (*bāhāpadāna*) of Śiva. It was peopled also by emancipated persons (*siddhas*) who were like swans sitting on the lotus that was Śiva's feet (*smarahara-aṅghrisaroja-haṁsaiḥ*). Aerial beings (*vidyādharas*) were also wandering on that mountain (*vidyādharendra-visareṇa virājitāni*). Dharma looked on all these with intense pleasure. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 37. At the top of the mountain (*asya adhimauli*). Dharma saw, with joy, the city of Śiva, embellished all round with a broad moat (*śṛṅgāritam parighayā*), which latter looked as if the ocean itself had arrived (on the top of the mountain) in order to show itself to the crescent moon (*śiśirāṁśu-śāva-sandarśanāgata-samudra-rucā*) on Śiva's crest. (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 38. There, Dharma espied the charming citadel (*dhāma*) of the resplendent (*dhāmnaḥ*) Śiva, the lord of the daughter of the mountain (*kṣamādhara-sutā-dayita*). The courtyard (*upaśalya*) surrounding the citadel of Śiva seemed to be filled with blue lotuses (*utpalita*) on account of the tremulous eyes of the pet fawns of goddess Kālī (*Kālī-kelīkuraṅga-nayana*) which had got frightened by the roar issuing from the trunks of elephants (*vetaṇḍa-tuṇḍa-kṛta-garjita-bhīta*) which were stabled in the courtyard. (*Fig.* : Rūpaka ; ii. Anuprāsa). (*Vṛtti-vaicitrya* in *adhimauli*).

CANTO TEN
CAMPAKA-PARĀKRAMA PĀṆḌYA

1. Śiva at Kailāsa

Verses 1-3 form fine pen-pictures of Śiva.

Verse 1. Dharma espied in the citadel, Lord Śiva (*Hara*) seated majestically with goddess Pārvatī. It seemed that, on account of the splendid rays issuing from the moon adorning his head (*avataṁsitendu-kara-kandali-śriyā*), the planets (*graha*) were feeling nervous (*taralī-bhavat-graha*) even as the (*cakora*) birds would in the presence of the moon in the sky. (*Metre* : Mañjubhāṣiṇī).

Verse 2. Śiva was in the posture indicating the killing of Yama (*saṁsūcita-antakavidāraṇa-sampradāya*), holding high a pearl-handled trident (*saṁsakta-mauktika-kara-āvalita-triśūla*). The rise and fall (*sam-ut-taraṅga*) of the beats of the small *ḍhakkā*-drum which he held in his hand and which had produced the basic sounds of grammar (*śabdānuśāsanavidhāna*)[1] synchronised (*kandalita-śiñjita-mādhurīka*) with the sound of the anklets (*mañjīra*) of the nymphs who accompanied with their delicate *lāysa* dance his violent *tāṇḍava* dance. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 3. The God was having the forehead(-eye) which had smashed the prime ornament (*prathama-vibhūṣaṇa-bhañjana-alika*) of the wife of Cupid (*prasava-viśikha-padmalocanā*). He was also wearing the moon on his crest (*makuṭa-ghaṭita-candra*) at whose sight the *cakravāka* birds (*rathāṅga*), nesting on the banks of the river Ganges on Śiva's head, got agitated (*darśana-kṣubhita-rathāṅga-śiras-saras-taṭam*). (*Metre* : Aparavaktrā). (*Fig.* : i. Rūpaka; ii. Anuprāsa).

2. Dharma ordained to be a Pāṇḍya prince

Verse 4. Dharma prostrated at the Lord's feet which were soft as flower buds (*pallava-sahodaram*, *lit.* 'co-born with the flower buds'). Seeing Lord, Dharma's body became horripilated (*kandalita-*

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1. The reference is to the traditional origin of Sanskrit grammar, according to which the fourteen aphorisms of Pāṇinian grammar, *a-i-uṇ* etc., called also *Śivasūtras*, emanated from the beats of the *ḍhakkā* (*ḍamaru*) which he sounded, towards the close of his *tāṇḍava* dance. *Cf.*, the first verse of *Nandikeśvara-kārikā* :

Nṛttāvasāne naṭarājarājo nanāda ḍhakkāṁ navapañcavāram / etc.

vigraha) and the tears that swelled out of his eyes started a hundred streams, as it were (*locana-vijṛmbhad-ambhasā parito nadī-śatam iva pravartayan*). He said : (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa). (*Fig.-Dhvani* : Utprekṣā).

Verse 5. "Oh ! Lord of odd eyes (*asamākṣa*) ! Sin has proliferated on the earth on account of the manifestation of Evil (*Kali*). As a consequence, I (*Dharma*, Righteousness) have been expelled from the entire earth (*avanī-valaya*). Hence, Lord of lords, your feet and nothing else form my refuge." (*Metre* : Vasantatilakā). (*Fig.* : i. Kāvyaliṅga ; ii. Anuprāsa).

Verse 6. Śiva, the moon-crested (*hariṇāṅka-śekhara*) destroyer of Death (*śamana-damana*), hearing the words of Dharma who was lying prostrate at his lotus-feet, gazed at him with compassion (*visṛmara-karuṇam vibhāvayan*), and said : (*Metre* : Aparavaktrā). (*Fig.* : Rūpaka ; ii. Anuprāsa).

Verse 7. "It transpires that the entire world is being tormented by Kali (*Kaluṣeṇa*) who has pierced your heart. So, take birth in the world along with Skanda, the destroyer of the demon Tāraka, in the Pāṇḍya dynasty. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 8. "All countries other than Pāṇḍya (*paripāṇḍyam*) would be occupied by your enemy (*pratyarthinā, viz.*, by Kali), in the form of sinful kings (*pāpa-narapāla-śarīra-bhājā*). Hence, be born along with Skanda (*Mayūravāha*) in the womb of the sister of Arikesari (the Pāṇḍyan monarch).[1] (*Metre* : Vasantatilakā). (*Fig.* : i. Rūpaka; ii. Anuprāsa).

Verse 9. "As you occupy the throne, Skanda will conquer all the enemies. Then, you will be able to reign over the earth peacefully." Thus spoke Vṛṣa-dhvaja, the 'bull-bannered' god, to Vṛṣa, the lord of righteousness. (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 10. Gladdened by these words of comfort from Śiva, the vanquisher of Cupid, Dharma started from the mountain-bed

1. Since Arikesari is mentioned here as the Pāṇḍyan king, and not his elder brother Abhirāma-kulaśekhara (*cf.* 9. 30-31), it has to be presumed that the latter was now no more and that Arirāja had assumed the governance of the kingdom.

(*taṭāt acalabhartur antikāt*), which was charming with flocks of cranes which had assembled there as if to form a bund round the oil (*taila-kūla*) which had been applied to heal the wound caused on the mountain (*adri-kandalad-vraṇa*) by the cutting away of its wings by Indra (*valajid-vilūna-garut*), in days of yore. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

3. Dream of Abhirāmanāyikā

Verse 11. Dharma reached Dakṣiṇa-kāśī forthwith (*sapadi*). The quivering banners (*cala-ketumālāḥ*) of that city were being wafted by a soft breeze (*mandānilena calataḥ*) which was perfumed, as it were, (*nirmalinī-kṛtena, lit.* 'purified') by the bees thirsting for the sweet scent of the lotuses (*payoja-saurabhya-lubhyad*) growing profusely in the Dabhrā river on the city border (*paryanta-kandalita-dabhrasarit*). (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 12. Dharma, together with Skanda, the destroyer of the demon Tāraka, approached (*samam abhajata tārakadviṣā*), the queen-sister (*avanibhṛto anujām*) Ahirāmanāyikā, who was sleeping soundly on her royal bedstead, her forelocks being whiffed by her breath (*calad-alakām śvasitānila-śriyā*). (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 13. Princess Abhirāmanāyikā, though sleeping soundly in her mansion, became conscious of two children standing before her (*ākalayad agrataḥ sthitau śiśū*), holding bows and arrows (*ākalita-bāṇa-kārmukau*) and excelling Cupid in beauty of form (*vapuṣā avagīta-makaradhvajau*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 14. The two children told her with a smile (*jṛmbhita-smitau*) : "Mother ! Please understand that we have been sent by god Parameśvara to occupy your womb." The princess was delighted to hear the children speak thus. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 15. As the sun (*paṅkaja-bāndhava*) rose over the morning-mountain, the next day, the queen-sister told everything about her dream, to her brother. And, he felt extremely happy. (Omit *sā* in *pāda* '*b*'). (*Metre* : Aparavaktrā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

4. Abhirāmanāyikā on the family way

Verse 16. As the days of pregnancy advanced, the queen-sister grew pale and shining in her body as if exuding, all around, the

radiance of king Dharma who was occupying her womb. (*Metre*: Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 17. As the future monarch occupied her womb (*avani-bhuji garbhabhāji*), the nipples of the breasts of that lotus-eyed lady (*kuśeśaya-dṛśaḥ*) grew dark (*atyanta-nīla*), as if they were the dark spots formed at the tip of the flame of anxiety in her lotus-heart (*hṛdayāravinda-jāgrad-viṣāda-dava-havyavāha-arciṣā iva*), apprehending the future fall of her breasts (*āśaṅkyu bhāvipatanam*). (*Metre* : Vasanta-tilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa). (*Fig.-Dhvani* : Upamā).

Verse 18. The fawn-eyed queen-sister frequently tasted (*agilat*) with pleasure mud ; it seemed as if she was interested (*utsukitā*) in placing the weighty earth gradually (*kramād*) in the hands of the child in her womb. (*Metre* : Aparavaktrā). (*Fig.* : i. Upamā ; ii. Utprekṣā ; iii. Anuprāsa).

The thought and actions of the royal mother-to-be now began to be the reflexes of the future doings of the son in her womb. This state is suggested in verses 19 to 24.

Verse 19. Thus, Abhirāmanāyikā who was too weak even to support her auspicious gem-set wedding locket round her neck (*maṇi-maṅgalābharaṇa-mātra-dhāraṇād api kheditā*) felt too eager (*samutsukā*) to support in her hands, for all times, the weight of the sea-girdled earth. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 20. As she reclined, out of weakness, on her white couch of the hue of clear clouds (*talpe jalavyapagama-amalamegha-kalpe*), with her lotus-eyes closed (*mīlita-vilocana-sārasā*), she visualised herself (*ātmānam anvacintad*) as active with bows and arrows (*ākalita-cāpa-paṭutva-yuktām*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 21. She proclaimed (*nyavedayat*) through her body, which exuded radiance, the presence of a mighty monarch (*mahābhujam nṛpam*) in her womb, just as the east (*Vṛtrajito harit*, *lit.* 'the direction of Indra'), would proclaim the sun (*harid-haya*) through the radiance which destroyed (*āvalopana*) darkness (*dvijarāja-romalatikā*, *lit.* 'the black tresses of the moon'). (*Metre*: Upajāti of Mañjubhāṣiṇī and Mālatī). (*Fig.* Anuprāsa).

Verse 22. Princess Abhirāmanāyikā who was too weak even to keep erect her own body (*abhivoḍhum nijam aṅgam*) while walking in the palace (*maṇi-niśānta-caṅkrame*), now, felt inclined (*samutsukā*)

to strut about even with the support of the reflection of her body (*pratibimbitam vapuḥ avalambitum*) in the mirror-set walls of her room (*sphaṭika-kḷpta-bhittiṣu*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 23. She contemplated (*sañcintya*) upon games (*keli-dhānam*) on the slopes of mini-mountains (*krīḍā-dharādhara*) in gardens with sandal and *kadamba* trees (*karpūrapādapa-kadamba-karambiteṣu*) but she got scared (*cakitā babhūva*) from translating her thought into action on account of the burden of such advanced pregnancy (*tādṛśi garbhabhāre*). (*Metre*: Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 24. As that radiant and incomparable pregnancy was getting ready for child-birth (*kanad-anupama-garbha-nirbhare janane vijṛmbhaṇam kalayati sati*), the princess was far from able to get ready (*kalayitum*) even for her daily routine (*nijagṛha-kṛtyam*). (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 25. At night, the princess appeared to see (*niravarṇayat*) the sea-girdled goddess Earth holding in her lotus-hand a charming chowrie (*karāmburuha-cāru-cāmaram dadhatīm*) and the lotus-seated goddess Lakṣmī (*payoruha-niketanām*) wafting a lotus-fan (*karavidhūta-paṅkaja-vyajanām*), trying to remove her fatigue. (*Metre*: Mañju-bhāṣiṇī). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 26. Her friends often held a gem-set mirror against her belly for the princess to see herself, (for she could not bend her body). The round patch of light that fell on her belly, then, seemed to be the moon (*śītaraśmiḥ*) entering her body (*antaḥ praviśya*) and kissing the child who was to be a pure jewel of the Moon's own race (*vimala-ātmakulāvataṁsam*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verses 27-28. With intense fatigue (*upagatavati māndyam uccakaiḥ*), the head of the princess was, naturally, bent. But when the door-keeper announced that the queen of a defeated enemy was bowing before her (*vimata-vadhūḥ sannatā iti vetri-bhāṣite*), the princess held her body erect (*abhavad unnatam vapuḥ*) and she looked at her with sympathy (*sakaruṇam adhipaśya*). However, her head again became shaky (*taralitam abhavat tathā śiraḥ*) though she made a forced smile (*katham api kalpita-hāsa-kandalam*). (Correct *mādya* to *māndya* in 27*a* and *vapurunnatābhavat* to *'bhavad unnatam vapuḥ* in 27*b*). (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 29. As the enemy-queen wished for her luck (*śubhakarma-sūcake*) through the birth of a son, Abhirāmanāyikā made her happy (*amucat pramodam*), by giving her presents, but herself was unhappy (*amucat apramodam*) at eating, in spite of persuasion by others (*anunāthitā api*). (*Fig.* : Mañjubhāṣiṇī). (*Fig.* : Viṣama).

Verse 30. As the pregnancy was maturing (*garbhe atinirbharatayā pratijṛmbhamāṇe*), the folds (*valī-s*) in the abdomen of the lotus-eyed belle (*kuśeśaya-dṛśaḥ*) shifted from the centre of the belly (*kukṣi-hṛdayam unmucya*) and shone on the sides, taking the shape of broad silken bands (*paṭṭabandhāḥ*). These bands appeared to be waiting on the sides (*pratīkṣya-pārśvasthitaḥ*) to adorn the would-be lord of the three words (*nṛpateḥ trijagatām*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 31. Setting aside the gem-set crown adorned with daggers (*patralatā*) prepared by the lovely queens of the enemy kings (*vijita-vimala-vāmalocanā-viracita-patralatā-vibhūṣitam*), the proud belle (*māninī*) watched the reflection of her lotus-face on sword-blades. (*Metre* : Aparavaktrā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 32. Since Abhirāmanāyikā had concentrated her thoughts on her would-be son and saw a sovereign only in him, she reached a stage when she could not bear the sight of another crowned head, even in a painting. The poet puts the idea in this manner : 'Abhirāmanāyikā felt outraged at the sight of the symbols of sovereignty like the crown, umbrella, throne and chowrie if it was related to another king, even if it be in a painting (*citra-jagatībhṛtām api*). At such a sight, the corners of her lotus-eyes (*īkṣaṇa-payoruhāñcala*) became red with anger (*krudhā paripāṭala*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 33. On occasions, when her friends showed that lady of wavy hair (*arāla-keśyāḥ*) her limbs in reflection in that charming pregnant state (*vilasad-adbhuta-garbhaśobhā-sandarśaneṣu*), *the* princess, seeing in its turn (*krameṇa*), the reflection of her moon-like face, felt as if the child in her womb had got into that reflection (*kumāram adhikukṣi samullasantam antaḥ-praveśam kurvad api dṛṣṭam*). (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa). (*Vṛtti-vaicitrya* in *adhikukṣi*).

Verse 34. The gait of the princess had grown more slow than even that of the slow-moving swans on account of her weakness. The poet expresses the idea, giving it a twist. He says : 'During sport-

walk (*keli-caṅkrame*), the stately gait of the gazelle-eyed lady became very slow (*hariṇadṛg-atimanda-caṅkramād*). On this account, it seemed that the gait of the then graceless flock of swans (*vigatarucām kalahaṁsa-saṁsadam*) had become more pitiable as if on account of long non-practice (*suciram anadhyayanena śocyatā samajani*)'. (Read *manda* for *pāda* in *pāda* 'a'). (*Metre* : Aparavaktrā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 35. Since that lady of arched eyes (*añcita-dṛk*) was bearing in her womb a son who himself was to bear, on his face, chest and hands, respectively, the goddesses of Speech, Prosperity and Earth, her steps (*gatam*) became all the more slow (*atimāndyam gatam*) as the burden in her womb became the more heavy. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Yathāsaṅkhya ; iii. Anuprāsa).

5. **Birth of Campakaparākrama**

Verse 36. As all the planets indicated the early (*abhitaḥ*) end of the troubles of the earth girdled by the sea on its four sides (*caturarṇava-mekhalāyāḥ*), Abhirāmanāyikā, sister of Arirājagajakesari, gave birth to Campakaparākrama Pāṇḍya. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 37. At that auspicious moment, clouds, whose bellies were dark like clusters of bees (*alikula-ruci-medurodaraiḥ*), poured down on the earth, along with (*amā*) flowers of heavenly trees,—showers, which also settled the dust (*praśamita-dhūli*). (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 38. This verse speaks of the release of the clouds which had been imprisoned by the Pāṇḍya kings.

The vicious dark enemy clouds (*khalaiḥ asitaiḥ ghanaiḥ arātibhiḥ*) who were in human form and the shackles put on whom had worn out by time (*naragāmi-nirmathita-śṛṅghalaiḥ*), were released. Leaving, the prison (*apahāya bandhana-gṛhāṇi*), they became gradually (*araṁhasā*) distributed like a posse of related people getting thinner and thinner as each person separated and went on his own way (*pariśīrṇa-bāndhava-kadambakaiḥ iva*) and reached their homes (*kṣaya upāyi*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verses 39-40. Arikesari distributed, on that occasion, wealth to the brāhmans more liberally than even clouds which used to pride themselves as great givers (of water). Seeing this, the clouds, which ought to have been happy at being released from prison, felt humbled

and sad (*ghanam viṣadam samālalambe*). Even the golden mountain Meru (*kanaka-avanibhṛd api*) quaked at the munificence of Arirājakesari. (Correct *hṛd* in 40d to *bhṛd*). (*Metre* : Vasantatilakā, Mañjubhāṣiṇī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 41. The celebration of the prince's birth resounded with loud-sounding cymbals, victory-conchs and drums. The sound produced was so strident that it gave rise to the apprehension that it was the loud roar (*dhīraravā ārabhaṭikā*) raised in jubilation by the rain-clouds which had just been released from prison (*kārāvimukta-ghana-kautuka-kālamegha*). (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 42. The happy Arirājakesari seemed as if spreading (*vyaharata vidhūsaran*) the whole world with the profuse dust of musk, camphor and saffron. (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

6. **Childhood of Campakaparākrama**

Verse 43. Learning from sage Nārada, the bearer of the lute *Mahatī* (*mahatī-bhṛto muneḥ*), the news about the birth of a child in the dynasty of the Pāṇḍyan kings, Agastya, the pitcher-born sage (*kalaśī-sutaḥ*)[1] arrived from the forest and, assisted by other sages, performed the birth ceremonies (*jātakarma*) of the child. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 44. The child who appeared to be a prototype of Śiva himself (*kuhanā-Śiva*) was named (Campaka-)Parākrama Pāṇḍya by the pitcher-born sage (*kumbhodbhava*) who was seated along with noble brāhmans (*bhūmīsura-pravara-bhūṣita-pārśvabhūmiḥ*) whose lotus-faces were resonant with the loud uttering of purificatory hymns (*puṇyāha-ghoṣa-mukhara-ānana-puṇḍarīka*). (*Metre* : Vasantatilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 45. At the end of the *jātakarma*, Abhirāmanāyikā, with her eyes exhibiting utmost happiness (*prakaṭita-harṣa-parispṛśā dṛśā*), took in her hands the child which looked like the newborn moon (*abhinavacandra-viḍamba-lampaṭam*). (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

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1. Sage Agastya is the hereditary preceptor of the Pāṇḍya kings. It is also worth noting that the legendary accounts of Madhurā and the sports of Śiva at that city occurring in the *Hālāsya-māhātmya* and *Tiruviḷaiyāṭal Purāṇa* are narrated by of Agastya.

Verse 46. The resonant sound of the consecration drum (*abhiṣeka-dundubhiḥ*) reached far beyond the gem-set corners of the palaces. The consecration hall acquired freshness. And, outside, excellent elephants roared. (*Meṭre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verse 47. At the birth of Campakaparākrama Pāṇḍya, which presaged the fortune of the lunar race (*amṛtadīdhiti-vaṁśabhājām bhāgyena*), the right eyes of the womenfolk of enemy soldiers and the left eyes of heavenly damsels throbbed fast (*dakṣiṇa-tadanya-vilocanāni vegena paspandire*), (the former portending the loss, in the battlefield, of their husbands, and the latter presaging the fortune of their gaining warrior husbands at the death of those soldiers). (*Metre* : Vasantatilakā). ((*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 48. The slender-waisted princess (*kṛśodarī*) was beside with happiness on seeing the moon-like smiling face of her child suckling at her high breasts (*stanācalam*). The poet wonders about the good deeds she should have done during her earlier births to deserve that happiness. (*Metre* : Aparavaktrā). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 49. The poet points out here an apparent incongruity as the womenfolk passed the child from hand to hand. He says : 'That child of immense strength, moving about as if he is the support of all the three worlds, found *his* support (*eka-śaraṇatvam*) only in the lotus-hands of weak-bodied women (*abalā-kalāpa-kara-vārijanmanām*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Viṣama ; ii. Rūpaka ; iii. Anuprāsa).

Verse 50. The strength of the baby prince is suggested in this verse : 'The tot (*ḍimbhaḥ*) Campakaparākrama Pāṇḍya freed lions from their gem-set cages and, in all seriousness (*amandahasitaḥ, lit.* 'without a smile'), counted the teeth in their cavernous mouths, which were more deep than the netherworld (*pātāla-randhra-paripanthiṣu tanmukheṣu*). (*Metre* : Vasantatilakā). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

7. **Birth of Vīra Pāṇḍya**

Verse 51. The tips of the high breasts of the princess again grew dark (*asita-kuca-mahībhṛdañcalā*) and her cheeks again became white like the full moon (*hasita-sudhākara-gaṇḍamaṇḍalī*). The dark-eyed princess (*asita-locanā*) again held in her womb a child whose ornament was to be physical strength (*pauruṣa-bhūṣaṇam sutam*). (*Metre* : Aparavaktrā). (*Fig.* : i. Rūpaka ; ii. Upamā ; iii. Anuprāsa).

Verse 52. The princess was again affected by weakness and fatigue, which is suggested, here, most characteristically, by the poet. He says : 'Taking her sweet smile (*lalita-smita*) as clusters of moon-rays (*indukara-kandala*), little *cakora* birds (*cakora-śiśu*, which subsisted by consuming moon-rays) flitted about her mouth to catch (*graha-pracalat*) the radiance which emanated therefrom. In order to ward off these birds (*vāraṇeṣu*), the princess waved against them her sport-lotus (*ākalita-keli-paṅkajā*). But, lo ! even this minor exertion fatigued her hand which was soft like a tender sprout (*parikhidyamāna-karapallavā abhavat*). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 53. Another instance is cited to indicate the weakness of the princess. As damsels of the vassal kings came to greet her, she was not able to rise from her seat even to acknowledge their greetings. The poet explains this by saying that it seemed as if she was debarred from rising (*vinivārita iva*) by the warrior who was then occupying her womb (*vīreṇa kukṣim ayata*), and who was destined to be an expert in breaking the crowns of enemy kings (*pratyarthinām makuṭa-pāṭana-paṇḍitena*). (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 54. The glassy abdomen of the princess, as her pregnancy was fast maturing, is the subject of this verse : 'As the princess bent over her glassy abdomen (*adhikukṣi*), the lotus-face of that gazelle-eyed lady (*mṛgadṛśo mukhāmbujam*) got reflected (*pratibimbitam*) on it. That reflection shone (*śuśubhetarām*) as it were a lotus-umbrella for the king (*vasudhāpateḥ ambuja-ātapanivāraṇa*) held over his head by goddess Lakṣmī (*dhṛtam Śriyā*) and which was most beautiful in all the worlds (*akhila-lokasaubhagam*).' (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa).

Verse 55. Her streak of navel hair grew dark. Of this, the poet provides the following fantasy : 'That lady of sunny smiles (*śuci-smitā*) expelled from her heart, with much difficulty (*ujjāsitasya hṛdayād uru daurhṛdena*), the darkness of her sorrows (*śokāndha-kārapaṭala*). The said darkness found an outlet through her navel. And, the path described by that 'darkness' represented her graceful navel hair. (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 56. On account of the heroic nature of the embryo in her womb, the princess was drawn to heroics. Thus she was attracted

by the throaty screams of the herd of elephants (*kari-parivṛḍha-kaṇṭha-garjite*) generated as the result of the roar of an angry lion freed from chains (*krudhita-viśṛṅghala-siṁha-bṛṁhite*). On the other hand, she was not at all interested in the sweet tunes of the lute. (*Metre* : Aparavaktrā). (*Fig.* : Anuprāsa).

Verse 57. The two plump milk-suffused breasts of the gazelle-eyed lady shone with the deep blue streak of hair (*vinīlayā romalatayā*), running down in between the two breasts. To the poet, this appeared to be the two great treasures (*nidhi-s*), Padma and Śaṅkhaka, blossoming out (*prakāśayat*) in the form of the two breasts from a single stalk (*eka-nālakam, viz.*, the navel hair). (*Metre* : Mañjubhāṣiṇī). (*Fig.* : i. Upamā ; ii. Anuprāsa). (*Fig.-Dhvani* : Upamā).

Verse 58. The two pregnancy ceremonies, *Sīmanta* and *Puṁsavana*, having been duly performed on the princess whose lotus-feet (*pādāravinda*) was prostrated at by the womenfolk of vassal kings (*sāmanta-rāja-taruṇī-caturālakaugha-sīmanta-śekhara-vilāsa, lit.* 'her lotus-feet were graced by the forelocks of the thick curly hair of the young women of the families of the vassal kings'). In due course she gave birth to a son who was to bring profuse happiness to the learned (*ānandakandalam kavīnām*). (*Metre* : Vasantatilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 59. The female friends of that lotus-faced princess (*sarasiruhamukhī-sakhī-samājaḥ*) conveyed the happy news (*bhadram*) to Arirājakesari and thereby, became the recipients (*pātra*) of the presents (*pūrṇapātra*) of that warrior, the happiness of whose heart was demonstrated by profuse horripilation (*atula-romaharṣa-harṣa-sphurita-hṛdaḥ*). (*Metre* : Puṣpitāgrā). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 60. Wealth of various kinds was distributed (*vividham vyatāri dhanam*) to brāhmans (*dvijamaṇḍalāya*) at the birth of his nephew (*sahajātmajodaye*) by Arirājakesari whose eyes were agitatedly attracted, like rows of *cakora* birds (*paryākulīkṛta-cakora-paramparā*), to the flow of moonlight emanating from that scion of his family (*nija-vaṁśajendu-mayūkhadhārayā*). (*Metre* : Mañjubhāṣiṇī). (*Fig* : Anuprāsa).

Verse 61. To the two boys (Campakaparākrama and Vīra), possessing radiant bodies of golden hue and on whom the tonsure ceremony had been performed in all tenderness (*kalita-lalita-caula-karmabhiḥ*), the knowledge of all poetry and drama was taught in no time (*sapadi karabadaraśritam āśritam, lit.* like a jujube fruit in one's

own palm). (*Metre* : Aparavaktrā). (*Fig.* : i. Upamā ; ii. Yamaka ; iii. Anuprāsa).

Verse 62. When the boys had been invested with the sacred thread and instructed in weaponry and the science thereof, Arirājakesari passed away (*lit.* 'attained the abode of Śiva, the destroyer of Cupid'), a status honoured by all sages. (*Metre* : Mañjubhāṣiṇī). (*Fig.* : Anuprāsa).

Verses 63-64. When Arirājakesari attained the abode of Śiva leaving the entire world which had thus been left without a master (*ānāthyadīnam jagad*), to be protected by the two clever and valorous boys, all the people came forward to anoint the two princes; for, though only boys, they were of incomparable strength (*atula-balabhujau*) capable of protecting the entire universe, and comparable, in the matter of strength, to the Sun and the Moon, respectively (*ahima-himamayūkha-vibhramau*). (*Metres* : Vasantatilakā ; Aparavaktrā). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

8. **Campakaparākrama as king**

Verse 65. In due course, at an auspicious time prescribed by the astrologers (*mauhūrtikaiḥ*), God Śiva, resident of the Trikūṭa[1] mountain, anointed as king the elder (Campaka)-Parākrama Pāṇḍya, the mighty warrior (*aṁsala-parākramam*) renowned in war (*prakhyātam ājiṣu*). (*Metre* : Vasantatilakā). (*Fig.* i. Yamaka ; ii. Anuprāsa).

Verse 66. People rejoiced at seeing that crest-jewel of the Pāṇḍyan race, seated on the throne. The king was named Kulaśekhara, and the trumpet announced his name also as Kodaṇḍarāma. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

Verse 67. Verses 67-74 form highly embellished pen-pictures of the king who was seated on the royal throne, as mentioned in the previous verse.

The details of the king's crown are contained in verse 67 : 'The king was wearing a crown which was embellished by rows of rubies (*māṇikya-paṅktibhiḥ alaṅkṛtam*) on its brim (*aṅgaṇeṣu*); it was adorned on all sides (*diśi diśi*) with engravings picturing the dominion of the gods (*tridaśa-vrata*) ; and it was densely suffused (*nibiḍa*) with brilliant beams of light (*atyutkaṭa-aṁśulaharī*) emanating from gems. As such, it resembled Mt. Meru (*Sumeru*) which too is strewn with rubies in its valleys (*māṇikya-paṅktibhir alaṅkṛtam aṅgaṇeṣu*), is

1. Trikūṭa, 'Three-peaked mountain' is in the Western Ghaṭs at Kuttālam (Courtallam), near Tenkasi.

adorned with the residence of the gods in all directions (*śṛṅgārtam diśi diśi tridaśa-vratena*), and is densely suffused with the rays of the sun (*atyutkaṭāṁśu-laharī-nibiḍam*). The king was thus wearing a crown as if he were wearing another Mt. Meru.' (*Metre* : Vasanta-tilakā). (*Fig.* i. Upamā ; ii. Anuprāsa).

Verse 68. The dark scented essence (*agaru-drava*) used by the king is referred to here : The king had applied to his forehead superior *agaru-drava*, which, in the matter of its colour, subjugated (*vañcana*, lit. 'duped'), the blue eyes of beautiful dames (*vāmālaka-nayana*), like the black wagtail birds (*khañjanāyamānam*) ; the figures drawn with *agaru-drava* on the arms of warriors were of the shape of birds (*pravīra-bhujayoḥ madanāyamānam* : *madana*=bird) ; and it competed, as it were, (*pratimalla-bhāsam*), with the mire-spot (*dala*) on the moon (*prāleya-dīdhiti*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 69. The lotus-face of the king forms the subject of treatment here. The poet says : 'His lotus-face was charming with eyes which had deep blue pupils which looked like bees (*parinīlima-mādhavena*) at the centre of the ocular ocean (*akṣi-vārdhi*) which had dense eyelashes at its borders (*paryanta-kandalita-pakṣma-vana*). Indeed, the king's face enticed other kings (*vaśīkṛta-martyalokapāla*) through its beaming smile (*mandasmitodaya*).' (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 70. The beauty and prowess of the king's arms are noticed herein : The king had long arms resembling the *kalpaka* tree (*atyanta-dīrgha-bhuja-kalpamahīruha*). The arms were all the more resplendent (*adhikam vibhāntam*) by the charming shoots (*pallava-tallajena*) which had continuously sprouted up in the form of fingers (*bhūpālakāṅguli-miṣat*) on account of the watering (*jalābhiṣekād aśrānta-kandalita*) in the form of the soft rays falling on it from the king's ruby ear-pendent (*māṇikya-kuṇḍala-mayūkha*). (*Metre* : Vasantatilakā). (*Fig.* : i. Apahnuti ; ii. Anuprāsa).

Verse 71. The garlands worn by the king form the subject of this verse. It is said that the heavy garlands of the king seemed, as it were, the great serpent which had been supporting the earth all along. This serpent had now deposited the entire burden on the the mountain-like arms (*bāhu-śikhare*) of the king and was resting on the king's broad chest. (*Metre* : Vasantatilakā). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 72. The king's hands come in for notice herein. The hand of the king gave the appearance of a ruby-mountain (*māṇikya-*

śailam iva) on account of its being a mass of radiance (*mañjula-pakṣma-puñjam*) formed by the rays emanating from the red gems of his shoulder bracelet (*keyūra*). Like the divine *kalpaka* tree (*amaradru*) which bears ornaments, his hands too bore ruby bracelets, but he excelled the *kalpaka* tree in that his hands were capable of movement, while the divine tree was fixed to a place (*ādhārin*, 'having a fixed base'). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Rūpaka ; iii. Utprekṣā; iv. Anuprāsa). (*Fig.-Dhvani* : Vyatireka).

Verse 73. The king bore on the different parts of his body all auspicious marks, like conch etc. But the poet has an ingenious explanation as to how he came to have those marks. He says : The king's body had been marked (*citrita-madhya-deśam*) by the conch, coral, lotus, *kalpaka* tree, direction-elephant and heavenly horse. Indeed, the sea, which formed the garment (*antarīyam*) of the Earth contained all these. It would seem that the king, who was the husband of the Earth, had put on, out of confusion (*sambhrama-vaśāt*), the Earth's garment instead of his own, at the end of his enjoyment (*sambhoga*) with the Earth and therefore his body came to be characterised by these marks. (*Metre* : Vasantatilakā). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 74. The feet of the king is the object of description here : 'In order to contain (*nirodha*) to ward off the displeasure (*virodha-śānti*) of the king's prowess (*tādṛk-parākrama*), the horizon (*cakravāla*, of enemy kings) seemed to have arrived (*samprāptam*) and formed an anklet (*mañjīram*) around his lotus-feet (*aṅghri-kamalam*). And, the said anklet was giving out a sweet tinkling sound (*ākalita-mañjula-śiñja-puñjam*) (through the mumblings of praise by the enemy kings). The anklet was also shooting arrows after arrows of flashes (*puṅkhānupuṅkha-kiraṇa-sphuraṇam vahantam*) (from the gem-set crowns of the kings prostrating at his feet). (*Metre* : Vasanta-tilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

9. **Vīra Pāṇḍya, the heir-apparent**

Verse 75. As days passed on, the warrior king (*vīraḥ*) anointed his brother as heir-apparent (*vīrābhiṣekam akarot*). At the time of the said installation, the king also named that prince who was keen on conquest (*digvijayotsukasya*) as 'Vīra Pāṇḍya'. (*Metre* : Vasanta-tilakā). (*Fig.* : Anuprāsa).

Verse 76. When the installation ceremonies had been completed, Vīra Pāṇḍya, the sole sun of the world (*jagadekasūryaḥ*),

distributed divers presents to the learned. Then, gladdening the hearts of the ladies (*āyata-locanānām*), he mounted a scent-elephant (*gandhavaha*) and descended into the streets. (*Metre* : Vasantatilakā). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 77. The balconies of mansions (*saudha-aṅgaṇāni*) became arrayed with damsels who flocked to see the beauty of that highborn prince. All along the route (*prekṣā-padeṣu*) their lotus-faces gave the appearance of a lotus garden (*kānanam ambujānām*) which had been transported to the sky (*abhito'ntarikṣam*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 78. The eyes of the assembled ladies who peeped through the latticed windows to have a look at the prince, presented to the onlookers with the semblance (*śaṅkā-taraṅgita-carācara-mānasāni, lit.* 'creating a wave of suspicion to the minds of all in the world') of a college of lovely fish (*mañjula-mīna-puñja*) caught in a net (*ānāyamadhyagata*). (*Metre* : Vasantatilakā). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 79. A lady of shapely limbs (*sundarāṅgī*) cursed her own youth (*ātmīya-yauvanam anindyata*) for, burdened by her heavy hips and plump breasts (*ghanam jaghanam kṣoṇīdhara-pravara-tulyarucau kucau ca*), she could not reach the window in time to see Campaka-Vīra Pāṇḍya pass across the street. (*Metre* : Vasanta-tilakā). (*Fig.* : Anuprāsa).

Verse 80. In the hurry to rush to have a glance of the prince (*kṣitibhṛd-īkṣaṇa-sambhrameṇa*), a lady of wavy hair (*arāla-keśī*) tied her necklace (*graiveyakam*) round her waist (*adhivilagnam*). But, fortunately, she escaped the ridicule of her friends, for their eyes were rivetted to something more interesting (*anyātimañjula-vilagna-niviṣṭa-dṛṣṭeḥ*), *viz.*, the prince. (*Metre* : Vasantatilakā). (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verse 81. As the prince, the sun before enemy kings (*para-rāja-sūryaḥ*) passed round the city (*nagarīm parītya*), young bards went before him singing his panegyrics (*agre paṭhatsu birudā-valim arbhakeṣu*), —panegyrics which horripilated (*prakaṭayan pulaka-prarohān*) even in the enemy kings. (*Metre* : Vasantatilakā). (*Fig.* : Anuprāsa).

CANTO ELEVEN
CAMPAKA-PARĀKRAMA'S EXPEDITION AGAINST KERALA

Metres : Verses 1-53 : Mañjubhāṣiṇī
54-56 : Puṣpitāgrā

Rasa : Heroic (*Vīra*) and Terrible (*Raudra*)

1. Advent of autumn in the Pāṇḍya country

Verse 1. King Campakaparākrama Pāṇḍya enjoyed complete repose, for the reason that his brother Vīra Pāṇḍya and his own strength of arms supported the sea-girdled earth. And, the pleasant autumn season was ushered in by the cackling of swans (*kalahaṁsa-saṁsado ninadena*) and the forest of lotuses which formed, as it were, a lovely coat on the ponds and rivers (*kañcukita-padma-kānanā*) of the Pāṇḍya kingdom. (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verses 2 to 3 portray beautiful scenes from nature which presented themselves during autumn.

Verse 2. Specks of clouds were seen high up in the sky, flitting hither and thither (*agāmi jaladair itastataḥ*), appearing like bees flying from branch to branch in the heavenly trees, of which the stars were the buds (*gagana-druma-uḍukalikā-paribhramad-bhramaraiḥ*). The western direction (*harer aparayā haritā*, which means 'the direction opposite to that presided over by Indra') had put on a rain-bow (*śarāsanam*), made up, as it were, of high-class gems and bright silver (*abhijāta-ratna-rajatāśrayam*). (*Fig.* : Rūpaka). (*Fig.-Dhvani* : Anuprāsa).

Verse 3. The sun (*taraṇiḥ*) appeared in the heavens which formed the path of the gods (*saraṇim prapadya divaukasām*) and spread its rays on all sides (*paritaḥ svapādam alasad prasārayan*). The affliction (*saṅkaṭa*) all around (*paritaḥ*) on account of solid darkness (*ghanapaṅka*) subsided (*praśāntam*) and the deep mire-spots (*ghana-paṅka*), which had been caused by the rains, also dried up (*praśāntam*). The crimson sunbeams that preceded daybreak bore the resemblance of full-blown red lotuses (*pariphulla-hallaka-viḍamba-lampaṭam*), (which latter were also there, in profusion, on account of the onset of autumn). (*Fig.* : Anuprāsa).

Verse 4. The ponds abounding in lotuses attracted bees which settled on them in order to drink the honey. The poet puts the idea thus : 'Swarms of thirsty bees issued from the forests and came up to

the pond as if it was a wine shop (*propā*). There, they took hold of mugs (*karaka*), which were there in plenty in the form of blossoming lotuses (*smayamāna-padma*), and enjoyed sipping the wine silently (*makarandavāri papire, paritatyaje ca vacanam, lit.* 'dispensing with words/sounds') ; thereby they felt relieved of their fatigue (in rushing down from the forest) (*paritatyaje ca kramı-klamaḥ*).' (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 5. The sky was littered with thin flakes of whitish clouds. To account for this, the poet gives the following interpretation : 'Lightning had abandoned the water-drained clouds (*kṣaṇa-rociṣo galita-jīvanān ghanān*) even as dark-eyed mistresses would abandon their patrons when their wealth has been drained (*asitekṣaṇā galita-jīvananān ghanān iva*). Indeed (*dhruvam*), dejected at the separation from lightning (*tad-viraha-vibhramād*), the clouds grew pale (*paripāṇḍimānam abhajanta*) and also became light (*tānavam*), just as patrons abandoned by their mistresses would also grow pale and thin.' (*Fig.* : Upamā ; ii. Anuprāsa).

Verse 6. The reflection of white clouds in the crystal clear water of mountain streams makes the poet fancy that the said rivers were flowing over mountains, even as the heavenly Ganges flowed over the crystal mountain Kailāsa. Thus the poet says : 'The clear mountain streams (*śuddha-salilā vanāpagāḥ*) exhibited, inimitably, their flow (*prakaṭīkṛta-anupama-caṅkrama-kramāḥ*) over the white clouds reflected in them (*pratibimbita-amala-payodharopari*), and presented the appearance of the heavenly Ganges which flowed on the top of the crystal mountain (*sphaṭikācalendra-kaṭakāśrayā iva*)'. (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 7. The sweet sounds of royal swans (*kalahaṁsa-saṁsad-atimañju-śiñjitam*) which issued from the lotus-filled sport-ponds was akin (*sodaram*) to the tinkling of the anklets of Goddess Kamalā (*Lakṣmī, Kamalā-pada-aṅgada-nināda*) as she stepped from flower in that jungle of blossomed lotuses (*smayamāna-padma-vanakuñja-sañcarat*). (*Fig.* : i. Upamā ; ii. Svabhāvokti ; iii. Anuprāsa).

Verse 8. The soft morning breeze (*bāla-mārutaḥ*) which whizzed (*upa-gūhana*) over partly blossomed (*ghaṭamāna-puṣpa*) of the jasmine creeper (*gaṇikā*, called also *yūthikā*), dipped (*nimamajja*) into the crystal clear waters of the rivers (*vāriṇi nitānta-nirmale saritām*) in which flocks of swans sported (*samullasita-haṁsa-saṁsadi*). For this, the poet has a curious explanation, engendered by *double entendre.* He says that the breeze dipped into those highly purificatory waters

(*nitānta-nirmale*) as an act of expiation for its having committed the acknowledged sin (*prathamāna-pāpa*) of an adolescent (*bāla*) sexually embracing (*upagūhana*) a harlot (*gaṇikā*) and that, too during her periods (*ghaṭamāna-puṣpa*). (*Fig.* : Utprekṣā). (*Fig.-Dhvani* : i. Upamā through Śleṣa ; ii. Anuprāsa).

Verse 9. Streams of bees (*bhṛṅga-paṭalī*) which had, inadvertently, got themselves imprisoned in lotuses when the lotuses had closed abruptly during the previous evening, were freed and rose into the sky in a black trail, as the lotuses opened in the morning into a huge blossom (*pṛthu-phulla-paṅkoja*) facing the sun and raised themselves above the water on their crooked stalks (*atijihmanāla*). In the poet's imagination, the trail of black bees appeared like perfumed smoke (*dhūma-maṇḍalī*) rising from gem-set incense pots (*maṇidhūpa-pātra*), which the lotus-pond was waving (*abjinī-dhṛta*) in worshipping the rising sun (*ahimāṁśum arcayitum*). (*Fig.* : Utprekṣā). (*Fig.* : *Dhvani* : i. Upamā ; ii. Anuprāsa).

2. Vīra Pāṇḍya's excited entry

Verses 10 to 14 describe the features and actions of the highly agitated prince and suggest *Raudra-rasa*, the sentiment of Terrible.

Verse 10. One day, when king Campakaparākrama was sitting on his throne and holding court with his chiefs, he saw his brother Vīra Pāṇḍya approaching, with his eyes red with fury (*ruṣā kaṣāyite*) and his glance flitting from one thing to another (*parighūrṇa-yantam abhito vilocane*). (*Fig.* Anuprāsa).

Verse 11. He was laughing hoarse (*hasato vibhīṣaṇam*) and his eyebrows were raised from his forehead, assuming the threatening shape (*udbhaṭa*) of the hood of a serpent (*uraga-viḍamba-lampaṭa*) intent (*pravaṇāyita*) at drinking, as its first meal (*pāraṇa*), wind in the form of enemies' lives (*paripanthinām asu-samīra-pāraṇa*). (*Fig.* : i. Rūpaka ; ii. Utprekṣā ; iii. Anuprāsa).

Verse 12. The sword which he brandished (*vidhutā amunā kṛpāṇikā*), dipping its point forward (*vinatāñcala*) and breaking his bracelet (*vighaṭamāna-kaṅkaṇā*) in the act, seemed, as it were, the one key (*ekakuñcikā*) for breaking open (*pravighaṭanārabhaṭikā*) the doors of heaven for enemy kings (*aribhūbhujām amarapattana-arara*), (by killing them in the field of battle). (*Fig.* : i. Rūpaka ; ii. Anuprāsa). (*Fig.-Dhvani* : Utprekṣā).

By the term *vighaṭamāna-kaṅkaṇā*, the poet seems to give another compliment to Vīra Pāṇḍya's arms, *viz.*, that they caused the breaking of the bangles of enemy queens, by rendering them widows on the slaughter of their lords.

Verse 13. As he brandished the sword swiftly, gems scattered from his broken bracelets. This scatterring of gems appears to the poet as sparks of fire (*sphuliṅga-nikurumba-ḍambaram*) thrown out (*sphurat*) from the fire of strength that burnt in his arms (*bhuja-jvalita-vikramānala*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 14. That slayer of all foes (*nikhilārighātin*) was profusely perspiring on account of excitement. The poet construes it thus : 'In his body (*vigraha*), his belly was burning (*paritāpitodara*) as if with hunger, on account of the fire of anger raging in his heart (*manasi prakopa-dahanena valgatā*) and, as if to quench his thirst/fire, sweat poured out from all over his body (*abhito vijṛmbhitam abhūt śramāmbhasām nikurumbam*).' (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

3. Vīra Pāṇḍya's plea to be sent to war

Verse 15. King Campakaparākrama, seeing his brother's face flushed with anger (*vadanam prakopasadanam*) asked in a strident voice (*nirbhara-nināda-sampadā*), loud enough to break the universal egg (*jagadaṇḍabhāṇḍam avakhaṇḍayadn iva*) (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa),

Verse 16. Campakaparākrama asked : "Oh Sun to the enemy kings ! (*pararāja-sūrya*), there is none among your enemies who is capable of raising his voice against you That being the case, how it is that your face is redder than the sun (*bhāskara-tiraskriyā-caṇam*, *lit.*, 'capable of throwing the sun to the background') with anger (*pratighena*)." (*Fig.* : Anuprāsa).

Verse 17. Vīra Pāṇḍya replied : "Oh Rājasūrya (Sun among kings) ! It has been reported that the king of Kerala, whose vast army had once been depleted (*prakaṭitakṣaye*) by your victory-tinted (Pāṇḍyan) arms,[1] has set out from his capital with the intention of fighting you." (*Fig.* : i. Yamaka ; ii. Anuprāsa).

Verses 18-19. Campakaparākrama exclaimed : "But this is (as unbelievable) as dry grass consuming fire, the cloud chasing (*tāḍa-*

1. The reference is to the defeat of the king of Kerala (Cera) by Parākrama Pāṇḍya, described at length in the last canto, 9, 11-29.

nam, lit. 'beating') the whirlwind, a mosquito crushing a rut elephant, darkness obscuring (*vikriyā*) the burning sun, a fawn thrashing a huge lion at its vital spot, and a fresh-water snake grasping a kite by the neck (*gala-graha*). Oh sun to the enemy kings! (*pararājasūrya*) and of expending valour (*prathamāna-śaurya*), how can any enemy set out to conquer you." (*Fig.*: i. Viṣama ; ii. Mālā-Rūpaka ; iii. Anuprāsa).

Verse 20. Vīra Pāṇḍya replied: "I am setting out from our city to conquer the enemy with our soldiers who are intent to fight him. Oh sun to enemy kings! Pray continue to rule the land through the victory-tinted arm of your younger brother (*anujīvinaḥ*)." (*Fig.*: i. Yamaka ; ii. Anuprāsa).

Verse 21. Campakaparākrama observed: "Brother! This is a matter for one burning with the fire of prowess (*pratāpa-dahanasya*). You have around you enemies (with whom you can fight). Therefore, Oh sun to the enemies! (*arirāja-sūrya*), allow me to have (*āpyatām*) this morsel (*kavala*), for I am mightily hungering (*adhika-kṣudhaḥ*) for a fight." (*Fig.*: Anuprāsa).

Verse 22. Hearing these words of Campakaparākrama, the younger brother, Vīra Pāṇḍya, spoke, bowing at the feet of his elder brother—feet which were so resplendent that they seemed to emit, on all sides, from within, the excess (*adhikukṣi amāntam abhito vimuñcato*) the brilliance which they had absorbed (*pītam ātapam*) from the crowns of prostrating enemy kings (*aribhūbhṛn-makuṭa*). (*Note*: Transfer '(Vīra Pāṇḍyaḥ)' to after this verse). (*Fig.*: i. Rūpaka ; ii. Anuprāsa).

Vīra Pāṇḍya's plea for being allowed to go to war covers verses 23-30.

Verse 23. Vīra Pāṇḍya answered: "Brother! Your mighty arm is selfish (*udarambharī*, *lit.* 'intent to stuff its own stomach'). For, by putting down enemies in battle (*samare pramathya vimatam*) which has already secured glory (*samārjitam mudam*) and enjoyed it (*aghasat*, lit. 'eaten') as if it were solid food, Oh intolerant! (*asahamāna*), now, your arm wants to leave me out, your own brother ; it wants to secure further glory and drink it, as if it is pure water, to quench its thirst.' (*Note*: Read *bhujo ghasan* in *pāda* 'a' as *bhujo'ghasan*). (*Fig.*: i. Utprekṣā ; ii. Anuprāsa).

Verse 24. Vīra Pāṇḍya continued: "Brother! Why do you consider my plea as unjustified (*asamañjasam*)? Do you not see my ardour for war? You have trained me through wars suffused with the

shooting of arrows (*śīlitaḥ samare tvayā śara-vihāra-ḍāmare*). Having done all this, do you think I am still an inept child (*śiśur akṣamo'yam iti*) ?" (*Fig.* : i. Nidarśanā ; ii. Anuprāsa).

Verse 25. Vīra Pāṇḍya added : "Brother Campaka ! If your thoughts run thus (*ity abhimatam*) : 'Fear grips my mind when I think as to how you would conduct yourself on the battlefield', then, my lord king ! (*mahāmate dharāpate*) similar are the thoughts in my mind, too, about your noble self." (*Fig.* : Anuprāsa).

Verse 26. 'Oh king ! (*viśām pate*), if you think that your arm alone is required for ruling the land (*bhuvanāvaneṣu*) and not my assistance also, then it is sad that I (*ayam janaḥ*) am being deliberately kept away (*vyatiricyate*) from the governance (*avanau*) of the country by you who are the ruler (*kṣitibhujā*)." (*Fig.* : Anuprāsa).

Verse 27. "Why do you say : 'Remain in the city and protect my household (*avarodham*)', for your mistresses (*manaḥpriyāḥ*), *viz.*, Speech, Wealth and Earth (*Vāg-Ramā-Vasudhāḥ*), reside in your face, broad chest and arms (*vadane mahorasi bhuje ca*), and not outside, in the palace." (*Fig.* : i. Yathāsaṅkhya ; ii. Anuprāsa).

Verse 28. "Brother Campaka ! If your wish is that you should belong to a family which has not been subdued (*anadhiṣṭhitam*, lit. 'unoccupied') by enemy kings, that indeed, is something to be achieved by one blazing with valour (*parākrama-jvalanasya kṛtyam*). But, is such a wish your lone preserve (*kim nu te param*) ? Should I too not be involved therein ?" (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 29. "The selfish pride (*abhimānam*) which we entertain on account of the anxiety that each one of us should singly subdue this enemy (*asya vijigīṣayā dviṣaḥ*) is highly unbecoming (*adhigarhaṇīyam*) of the two of us. Hence, Oh king of Madhurā ! Take off the gem-set sandals from your lotus-feet (and allow me to take them with me for worship, as Bharata did with Rāma's sandals)." (*Fig.* : Anuprāsa).

Verse 30. "How many thorny bushes does not the forest fire burn ? If your majesty feels that here is one such thorny bush (in the form of the present enemy), may I be despatched to burn him." (*Fig.* : Anuprāsa).

Verse 31. Being spoken to, as above, by his younger brother Vīra Pāṇḍya who had fallen at his lotus-feet, Campakaparākrama raised him up and stroked his body comfortingly (*harṣa-taralena pāṇinā, lit.* 'with hands quivering with happiness'). Later, with a

heavy heart (*kathañcit*) he allowed that war-loving brother to depart for war. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

4. The war march begins

Verse 32. Vīra Pāṇḍya, anxious to fight the enemy (*samarotsukaḥ*) bowed at his elder brother's feet and started immediately (*sahasā*), constantly remembering (*anukṣaṇam smaran*) lord Skanda (*smaraghasmarātmajam*), who had, in days of yore, torn to pieces the body of demon Tāraka with arrows (*śarapāta-pāṭita-śarīra-tārakam*). (*Fig.* : Anuprāsa).

(*Note* : Though not stated specifically, the elder brother Campakaparākrama, too, started with Vīra Pāṇḍya, as would be clear from the further verses and canto 12 below.)

Verses 33-35 describe the loud sounding of war drums.

Verse 33. Then war drums sounded indicating that the king had set out (*prasasāra saṅgara-mṛdaṅga-bhāṅkriyā*). The sound of the drums was so loud that it seemed to ridicule (*parihāsa-lālasā*) the loud wail (*pracura-praṇāda*) emitted by the sea-animals (*sindhu-bāndhava*) while they were being crushed by the mountain placed over them and rotated (*bhramadadri-nirmathita*), (when the milky ocean was churned for nectar, with the mountain Mandara, in days of yore). (*Fig.* : Upamā ; ii. Anuprāsa).

Verse 34. The war drums sounded also like Śiva's hand-drum *ḍamaru* (*Tripuradviṣo ḍamaru-nāda-ḍamarā*) which reverberated at the violent dance of the Lord at dusk (*aharanta-kandalita-tāṇḍava*). The sound was also frightening (*ghoṣa-bhīṣaṇa*) like the sound that arose when the Great mountains broke into pieces (*sphuṭat-kula-bhūbhṛt*) on being struck with the tip of the bow of king Pṛthu, (in order to level the earth for cultivation). (*Fig.* : Mālopamā ; ii. Anuprāsa).

Verse 35. The sound of the war drums was as hoarse (*utkaṭa*) as the explosions that rocked the city of Tripura (*Tripurodbhavat-caṭacaṭāravā*) as it burnt (*jvalat*) on being struck by the shaft of fire sent out by Śiva (*Hara-hasta-mukta-viśikhānala*). It also resembled the loud cracking of the Universal sphere (*dalad-jagad-aṇḍa-bhāṇḍa-raṭita-pracaṇḍimā*) when it was struck by the toes of *Viṣṇu*, in his guise as dwarf, when he thrust his leg upwards to measure the sky (*chala-vāmanoddhṛta-padāñcala*). (*Fig.* : i. Mālopamā ; ii. Anuprāsa).

Verse 36. Hearing the sound of the war drum, the Pāṇḍyan army, which was anxious at destroying the enemy, raised a powerful

roar (*siṁhanāda*) which reverberated on all sides (*abhito vivṛṇvatī*) and came forward and bowed before the king with folded arms. (*Fig.* : Anuprāsa).

Verse 37. All the vassal kings (*rāja-maṇḍalam*) moved round the monarch (Campakaparākrama) resplendent as the sun (*adhirājasūrya*) just as the planets (*rāja-maṇḍalam*) would move round the Sun who is their king (*adhirāja-Sūrya*). Then they all mounted their scent-elephants and dipped their heads. Crores of crowns (*kirīṭakoṭi*) were then seen to bend down as if they were folded hands (*prakaṭīkṛta-añjali*). (*Fig.* : i. Rūpaka ; ii. Śleṣa ; iii. Anuprāsa).

Verse 38. The Pāṇḍyan monarch, a sun before enemy kings (*pararāja-bhānumān*) who, too, had mounted a scent-elephant, viewed with the greatest pleasure the vast army of fleet horses (*sarayān hayān*) and rut elephants (*samadān madāvalān*) which had been assembled together, and set out from the city (with that army). (*Fig.* : Anuprāsa).

Verse 39. As the king's elephant (*madasindhura*) moved forward (with the king seated on it), two white chowries were waved close to the king (*alasat prakīrṇa-kavaram parāntike*). In that setting, the king looked like the morning sun emerging over the rising mountain (*udayādrikūṭam upajagmuṣaḥ*) with two silvery autumn clouds (*śaradghanopamam*) moving along with it, on its two sides (*savidhasthalīcalat*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 40. Over the king was held a pure white umbrella (*atiśubhram ātapanivāraṇam*) having a gem-set handle (*maṇi-daṇḍa*) which reached up to the sky (*dyu-nīta*). The umbrella resembled the silvery mount Kailāsa (*rajata-avanīdhara-viḍamba-lampaṭam*) held aloft majestically (*sphurat*) on the raised hand-tips (*bāhuśikharāntara*) of Rāvaṇa (*Daśakaṇṭha*). (*Fig* : i. Upamā ; ii. Anuprāsa).

Verse 41. As the Pāṇḍya king started, his vast army in front, spreading across all the worlds (*tribhuvana-avagāhinī vāhinī*), also moved, just as the aurora of light (*aṁśu-maṇḍalī*) moves ahead of the sun (*aravinda-bāndhava*) as it emerges out of the sea, to rid the world of darkness. (*Fig.* : i. Upamā ; ii. Anuprāsa).

4. The army on the march

Verse 42. As the large army pressed forward, the hoods of the serpents supporting the Earth moved up and down (*sanna-pannagam*) and the Earth wobbled (*ati-vihvalatvam abhajad vasundharā*) as if it were afloat on the waters of the ocean (*tarale ca vāriṇi taraṅgiṇīpateḥ*)

like a boat tossed up and down in the heavy gale (*taraṇi*=boat-*prabhañjana* =wind-*vihāra-cañcale*). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 43. As the vast Pāṇḍyan army wended its way (*calite bale'sya*), long lines of white flags (*vimala-varcaso dhvajāḥ*) wafted by gentle wind (*pavamānapota-parikampitāḥ*) appeared in the sky. These rows of flags assumed the appearance of rivers (*saritaḥ*) which had abandoned the feet-trodden earth (*caraṇena tāḍitām dharaṇīm apāsya*) and had resorted to the sky (*viyadantaram śritā iva*). (*Fig.* : i. Utprekṣā ; ii. Atiśayokti ; iii. Anuprāsa).

Verse 44. The marching army raised a dense mass of dust all through its length, which rose high and seemed to have drank up the waters of the heavenly Ganges. Says the poet : 'The dust spreading on all sides, like dense darkness which obscures the hot sun (*caṇḍa-kiraṇa-abhibhāvinā*), drank up, in a trice (*sahasā*), all the waters of the heavenly river (*nabhaścara-taraṅgiṇī-jalam*), as sage Jahnu did, in days of yore.' (*Fig.* : i. Upamā ; ii. Atiśayokti ; iii. Anuprāsa).

Verse 45. The king was pleased to watch his soldiers happy at going to war (*saṅgara-samutsukān*). The saffron paste which they had applied to their bodies was dripping (*anavastha-kuṅkuma-rasānulepanān*). They were trotting (*valganān*) attractively (*ākalita-valgu*) like fawns (*hariṇān iva*). They were also brandishing their swords every now and then (*parivartitāsiphalakān pratikṣaṇam*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 46. The king, the Indra of the earth (*avanīpurandaraḥ*), was happy to see his fleet horses (*vilasadrayān hayān*) trotting on all sides. The horses raised with their hoofs columns of dust (*khura-dhūli-pālikān*) which appeared to be the ash (*bhasitāyamāna*) for exorcising the ghosts which had taken the form of enemy kings (*paripanthipārthiva piśāca-bhartsanā*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 47. The king was astonished to see the elephants (*anekapa*) come near him and pay him homage with raised trunks (*uddhṛta-karaiḥ*). Standing near the king, they appeared like mountains (*nikaṭam gatair iva dharaiḥ*) which were curious to see (*nirīkṣitum*) how the king was holding in his arms the sea-girdled earth (*nihitam payodhiraśanām nije bhuje*). (The idea is this : Since it was the scent-elephans which normally supported the earth, those elephants were curious to know how somebody else—here, the king—was doing the same job of supporting the earth). (*Fig.* : i. Utprekṣā ; ii. Rūpaka ; iii. Anuprāsa).

Verse 48. Groups of brāhmans (*dharaṇīsura-cchaṭā*) greeted the king with hails of 'Victory'. They were holding in their hands holy water-pots which had been lined with strings wound attractively round them, having the appearance of a lattice window (*kamanīya-sūtra-ghaṭanā-gavākṣitān*) and with (mango) sprouts stuffed over the mouths of those pots (*ghaṭamāna-pallavān*). (*Fig.* : Anuprāsa).

6. Camp at the Malaya mountain

Verse 49. After marching for some days, the king reached the Malaya mountains. The loud noise made by the army resembled the rumbling of thunder (*nīrada-rava-anulāsinā*) preceding the rains, hearing which serpents slipped away on all sides (*paritaḥ*) from the sandal trees which they had resorted to (*vimukta-phaṇibandha-candanam*), (for those serpents felt that with the advent of the rains peacocks would appear and if they remained on the trees, they would be eaten up). (*Fig.* : i. Kāvyaliṅga ; ii. Anuprāsa).

Verse 50. The Malaya mountain abounded in caves, forest fire, incense, lions, elephants, pearls and *cakora* birds. The presence of all these is knit into this verse : 'The deep caves (*mahā-guhā-gṛham*) were filled with the incense smoke rising from fragrant *guggulu-drava* (*guggguludrava dhūpita*) which had got lighted accidentally by the pale forest fire (*dava-pāṇḍura-jvalita*). The *cakora* birds in the forest were longing for the moon-like radiance of the pearls (*maṇicandrikā-spṛha-cakora-maṇḍalam*), pearls which were shining in the temples of the elephants which had been split by the paws of lions (*hari-hasta-bhinna-kari-mastaka-sphurat*).' (*Fig.* : i. Bhrātimān ; ii. Anuprāsa).

Verse 51. The Mt. Agastyakūṭa in the Malaya mountain, where sage Agastya is supposed to be performing penance, and the soft breeze that wafted there are mentioned in this verse : 'Around were the beautiful and sacred forests sanctified by the pollen of the lotus-feet of the pot-born sage Agastya (*Kalaśi-sutāṅghri-kamalodayad-raja*). Whiffs of soft breeze (*kārśya-pavamāna-kandala*) just sufficed to feed (*pāraṇa-pratipanna*) for the big serpents there, which, on account of their famished appearance, seemed to be wearied by penance (*vrata-khinna-pannaga-dhurīṇa*). (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 52. On account of the beauty and sanctity of the Malaya mountain, gods frequented its cool slopes and spent time there with the goddesses. Their presence is subtley suggested by the poet through the mention of an attractive act of theirs. He says :

the valleys (*valayeṣu*) of that forest, as gods (*surāḥ*) played on the lute and sat in the shade of trees along with the goddesses, the lute strings got stiff, every now and then, on account of the honey dripping from the trees overhead (*maṇi-vallakī-guṇam mahīruhām madhunirjhareṇa jaḍitam*). But not getting nonplussed, the gods immediately warmed (*paritāpayanti*) the strings by pressing the lutes against the hot breasts of their beloveds (*parijṛmbhitoṣmaṇi sudṛśām payodhare*). (*Fig.* : Anuprāsa).

Verse 53. The king rested the greatly tired army (*nibiḍa-klamālasām pṛtanām*) on the slopes of that mountain and entered his tent which had been decorated on all sides with charming golden pots and flags. (*Fig.* : Anuprāsa).

7. The Pāṇḍyan army enters Kerala

Verse 54. The king spent the night in his tent. Next morning, after the morning prayers, as he set out with the moving camp (*calat-śibirāt*), he espied river Tāmraparṇī flowing down to the plains (*mahīm*) from the slopes of the Malaya mountain. (*Fig.* : Anuprāsa).

Verse 55. The river was carrying in its flow arrays of pearls (*muktāphala-paṭala*) produced from cleanly opened oysters (*sphuṭa-vighaṭita-śukti-jāta*) and thrown about by the waves (*taraṅga-pātitena*). It seemed as if the river was again filling with precious stones the ocean which had been depleted of the same by the horde of gods (*amara-nikara-nīta-ratnam abdhim*), (when it was churned for nectar). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 56. Crossing river Tāmraparṇī, the king, who was radiant like the sun (*arka-tejāḥ*), entered the land of Kerala, where the cocoanut trees were bent by the profusion of fruits and were so tall that specks of autumn clouds in the sky seemed to be birds resting on the trees (*phala-bhara-nata-nālikera-śākhā-śikhara-vihaṅgama-vibhrama-ambuvāham*). (*Fig.* : Anuprāsa).

CANTO TWELVE

VICTORY MARCH OF CAMPAKAPARĀKARAMA

Metre: Verses 1-38 : *Vasantatilakā*

Rasa : Heroic (*Vīra*)

1. Encampment of the Pāṇḍyan army

Verse 1. The Pāṇḍyan king realised with pleasure (*etya kutūhalena*) that the prevailing autumn season, when hives of bees (*indindira-prakara*) intoxicated themselves with the honey (*makaranda-nandad*) of blossomed *kuhalī* flowers (*praphulla-kuhalī*), was the most opportune time (*kālam*) for warfare. He, therefore, arranged for the camp-site of his army to be located close (*nikaṭe*) to the enemy's capital. The different places which each division of the army was to occupy were also marked off by a sharp arrow (*niśśāṇa-bāṇa-parikalpita-digvibhāgām*). (*Fig.* : Anuprāsa).

Verse 2. The well-provided army (*dhanyāni sainyāni*) of Campakaparākrama trampled over the gardens on the outskirts of the enemy's capital (*śātrava-puropavanāny amṛdnan*). They were also much excited (*jṛmbhita-sambhramāṇi*) at collecting the fruit that dropped from tall cocoanut trees which were uprooted by scent-elephants (*gandhebha-khaṇḍita-samunnata-nālikera-āśiryat*). (*Fig.* : Anuprāsa).

Verse 3. The Pāṇḍyan army drank the sweet water that bubbled up (*hṛdyam ambho vijṛmbhitam*) when the tops of cocoanuts were cut with their swords (*asi-khaṇḍita-nālikera*) and felt refreshed (*apāsta-pariśramāṇi*). They also chewed with relish arecanuts with betel leaves and felt boistrously happy (*sphūrjat-pramoda-pulakāni*). (*Fig.* : Anuprāsa).

Verse 4. The sugar-cane growing around had a sad story to tell. The cane crop (*ikṣu-ṣaṇḍam*) was growing fine with rows of pale pearl-like buds, prominent at the nodes, (*parva-pramukta-paripāṇḍura-mauktika-ali*). The cane was pulled down and broken by the elephants with their trunk-tips (*vetaṇḍa-puṣkara-vikhaṇḍita*). Through the profuse drops of juice that dripped down from its eyes (*akṣi-kṣarat-salila-śīkara-maṇḍalīka*) the cane seemed to exhibit its sorrow at the unexpected invasion (*anyādṛg-ākrama-kheda*). (*Fig.* : i. Utprekṣā ; ii. Anuprāsa).

Verse 5. The thickly grown shady garden forms the object of description in this verse. The garden was dark (*atyanta-nīla, lit.* 'deep blue') on account of the thick growth of trees (*avanīruha-maṇḍalena*)

and it had not known the spread of sun's rays (*aryama-kara-prakara-anabhijñam*). The exhausted but lovely forms of Pāṇḍyan dames who had accompained the army (*Pāṇḍayāṅganāḥ prakaṭita-śramam āptavatyaḥ*) glittered in the shady gardens like lightning in dark clouds. (*Fig.* : i. Upamā ; ii. Anuprāsa).

2. **Kerala king Jayasiṁha comes out to fight**

Verse 6. The Kerala monarch Jayasiṁha advanced from his capital with seething anger (*pallavita-prakopaḥ*), astonished at the apparent folly of the boyish Campakaparākrama who seemed to be playing with his life by surrounding the Kerala capital (*āvṛtya puṭabhedanaṁ*). (*Fig.* : Anuprāsa).

Verse 7. The Kerala king came forward for battle with a vast army spreading over (*limpakena*) the entire region like the spread of water (*sāgarāmbhaḥ-sambhāra-sambhara*) which had been violently agitated by a whirlwind (*jhañjhā-prabhañjana-samākula*). However, his coming out for battle (*niryāṇa-karma*) was considered by the Pāṇḍyan monarch as a great favour (*nidhi-lābham, lit.*, 'receipt of a treasure'). (*Fig.-Dhvani :* Anuprāsa).

3. **Battle between the Pāṇḍya and Kerala kings**

Verse 8. A great battle was fought between the two kings, with the discharge of missiles (*astra-pātam*), the effect whereof was the increase in the population of the kingdom of Indra (*amarādhinātha-rāṣṭra-abhivṛddhi-ghaṭanā-laṭaha*), (since the large number of soldiers killed passed on to heaven). The war-loving sage Nārada, with his lute *Mahatī*, was also moving about in the battlefield, not caring even to wipe off the blood which stained his body (*asrair niṣiktam aparāmṛśatā svam aṅgam*). (*Fig.* : Anuprāsa).

Verse 9. The Pāṇḍyan king, the sun to enemy kings (*arirāja-sarojabandhu*) had mounted a mountain-like elephant (*āruhya kañcid ibham adrinibham*). His eyes were red with fury (*prakopād āpāṭalākṣam*). And, he was moving about to crush the opponents. With difficulty did the chief of the serpents in the netherworld manage to support the king on its (thousand) heads. (*Fig.*: i. Rūpaka ; ii. Upamā ; iii. Atiśayokti).

Verse 10. As Campakapāṇḍya, who had mounted the elephant and was brandishing his sword (*bhujamaṇḍana-maṇḍalāgre*), ran into a fury (*pracaṇḍyam āśrayati*), the number of enemy chiefs who were killed and sent off to the heavens was so large that in marrying them (*pratyarthi-pārthiva-parigrahaṇe*), the heavenly damsels had to adopt

the practice of Pāñcālī (*Pāñcalarāja-tanayā-vratam ālalambe*), (each having to marry several husbands). (*Fig.* : i. Aprastutapraśaṁsā ; ii. Anuprāsa).

Verse 11. A mammoth missible (*bhalla*) shot by Campaka-parākrama, who was a peer to Indra (*Jambhadviṣatpratima*), at a fighter scent-elephant (*gandhagaja-malla*), made the pearls in the elephant's head shoot up high (*vimukta-muktāḥ*) and fall into the golden lotuses growing in the celestial Ganges Mandākinī (*Mandākinī-kanaka-vārija-madhya-bhājaḥ*). The swans moving about, seeing the pearls, took them to be their own eggs and cackled with joy (*ahaha aṇḍam iti praharṣam*). (*Fig.* : i. Bhrāntimān ; ii. Anuprāsa). (*Rasa* : Adbhuta).

Verse 12. The trees of heaven went on supplying garlands to the heavenly damsels (*mahīruha-maṇḍalena mālā vitīrya marudāyata-locanānām*), for their marriage with the enemy soldiers who were cut down (*nirbhinna-śātrava-nikāya-parigrahāya*) by the arrows of the renowned Campakaparākrama. But soon the trees got completely depleted of their flowers and stood bare (*mamle*). Obviously, the number of enemy soldiers killed was large. (*Fig.* : Anuprāsa).

Verse 13. Now, the soldiers killed in battle by the arrows of Campakaparākrama whose ornament was valour (*prācaṇḍya-maṇḍana*), had to reach heaven by piercing the orb of the sun, causing injuries galore to the orb (*sampāditeṣu tapana-vraṇa-sañcayeṣu*). The wounds inflicted were so large in number that, towards healing them, even a lakh of Nāsatya-s, (the twin Aśvinī-kumāras, the heavenly physicians), were not sufficient (*nāsatya-lakṣam api nābhavad eva lakṣam*). (*Fig.* : Anuprāsa).

Verse 14. The attractiveness of the fight put up by the handsome Pāṇḍyan prince is suggested thus : 'The sun to the enemy kings (*pararāja-sūryaḥ*), who was shattering the enemy forces on all sides, was being stared at (*pratyakṣitaḥ*) by the damsels of Indra's city (*maghavat-pura-sundarībhiḥ*), who, in their interest to watch the fight, abandoned their desire (*vāñcchām apāsyad*) to wed the soldiers who had attained the form of gods (*surabhāva-juṣām bhaṭānām*).' (*Fig.* : Anuprāsa).

Verse 15. The sun to the enemy kings (*arirāja-saroja-bandhuḥ*), now, cut down, with a missile, the head of a king-elephant (*anekapa-rāja-śīrṣam*), which produced at that time, an eerie death scream (*anyādṛśa-svanam*), which rent the hearts of the soldiers (*atyākulīkṛta-bhaṭa-cchaṭam*). Its massive head then fell down pounding the battle-

field (*āji-bhūmim nirdalayāṁ-cakāra*) like a thunderbolt (*nirghātapāta iva*). (Correct in *pāda* 'c' *bhūmi* to *bhūmiṁ*). (*Fig.* : i. Upamā ; ii. Rūpaka ; iii. Anuprāsa).

Verse 16. The prowess in arms of the Pāṇḍyan prince is again stressed by stating that the tip of an elephant tusk which had been cut off by his sword and flighted by his flying arrows fell on a neighbouring hill, making designs on it. The poet makes a deft comparison of this to a lover drawing designs on the high bosom of his sweetheart. He says : 'Praise was bestowed on the Pāṇḍyan prince (*pararāja-sūryaḥ praśaṁsi*) by his arrows (*śaramaṇḍalena*) which carried the tip of an elephant tusk as it was being cut by his sword (*ādāya gandhagaja-dantam asi-prabhinnam*), stained it with blood (*āplāvya rakta-payasā*) (with which the arrows themselves were stained), and dropped the tusk-tip rolling down a mount, plump like a lady's bosom, making designs on the mountain slopes (*māṁsala-vadhū-kuca-parvateṣu patrāvalīm vilikhatā*). (*Fig.* : i. Aprastutapraśaṁsā ; ii. Rūpaka ; iii. Anuprāsa).

4. **Defeat of Jayasiṁha**

Verse 17. The Pāṇḍyan skirmishes (*tasya yudhi sannahanāni*) were such, wherein ghosts and goblins which formed part of Śiva's attendents (*vṛṣadhvaja-kiṅkara*) exulted drinking (*maireya-toṣita*) of the blood that flowed out of the bodies of men cut down by weapons (*śastra-kṣatākṣita-śarīra-vimukta-rakta*). The Kerala king Jayasiṁha was filled with fear at seeing it (*dṛṣṭvā ajaniṣṭa cakito Jayasiṁha-rājaḥ*). (*Fig.* : Anuprāsa). (*Rasa* : Adbhuta).

Verse 18. The Pāṇḍyan prince (*pararāja-sūryaḥ*), rich in increasing valour (*sphāyat-parākrama-dhanaḥ*), shot sharp arrows of the *vipāṭha*-type, which passed through the earholes of elephants (*vetaṇḍa-karṇa-vivaraiḥ prahitaiḥ*) and felled king Jayasiṁha, as a whirlwind (*saṁvarta-vata*) would uproot a tree standing in a mountain valley (*sānumato'ṅkaṇasthaṁ dhātrīruham iva*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verse 19. Seeing the Kerala monarch faltering helplessly on the battlefield (*khinnam bhramantam adhibhūmi*) and repeatedly rolling on the ground (*muhur luṭhantam*), the Pāṇḍya, a sun to the enemies (*pararāja-sūryaḥ*) comforted him and led him away. But the Pāṇḍya took for himself the tall elephant herds (*tuṅgam mataṅgaja-kulam*), the numerous horses and the famed wealth (*vittaṁ praśastam*) of the Kerala king. (*Fig.* : Anuprāsa). (*Vṛttivaicitrya* in *adhibhūmi*).

Verse 20. The Pāṇḍyan monarch also made his army, which was greatly exhausted by the fight (*śrāntaṁ nitāntam adhisaṅgaram*), happy by supplying them with delicious food and costly ornaments. Then the great king repaired with pleasure to the city of Kollam and spent some months there. (*Fig.* : Anuprāsa). (*Vṛttivaicitrya* in *adhisaṅgara*).

5. Campakaparākrama's northward march

Verse 21. The subjugation of the Tulu country lying north of Kerala is described next : 'The king then marched northwards. The flags held aloft by the Pāṇḍyan army were moistened (*ārdritāni*) by the honey of mango flowers (*mākandavṛnda-makaranda*), (as the flags grazed against the mango trees on the way). But those flags soon got dried (*agaman viśoṣam*) through the fanning by the ears of the elephants (*vetaṇḍa-karṇa-pavanaiḥ*) which had been presented by the Tuluvas whose ardour for fight had been deflated (*dūrīkṛta-āhavamadaiḥ*) by the Pāṇḍyan army.' (*Fig.* : Anuprāsa).

Verse 22. Crossing the Tulu country, the Pāṇḍyan monarch reached the banks of the Pampā river, where he worshipped God Śiva (*Taruṇendumaulim*) installed at the temple on its banks. He met in battle the king of Karṇāṭadeśa and defeated him. Happy at receiving tribute from him, the Pāṇḍya proceeded further. (*Fig.* : Anuprāsa).

Verse 23. Then, with his power of arms, the *pararāja-sūrya* (*pararāja-payojabandhuḥ*) defeated (*atiśuṣkamayam prakurvan, lit.* 'dried up') a Muslim ruler (*Tuluṣkam*) and took from him a herd of mighty scent-elephants (*ati-pracaṇḍam gandharva-gandhagaja-ṣaṇḍam*). Then he pushed forward. (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 24. As he proceeded further, he defeated the king of Vidarbha who acknowledged his subjugation by holding the *darbha* grass in his mouth (*ānana-saroja-vitīrṇa-darbha*). He broke the forehead of the Lāṭa king with a fleet arrow (*lasat-śara-vihāra-dalal-lalāṭam*). The king of Aṅga got maimed at the Pāṇḍya's hands (*kṣatāṅga*). In due course, the Pāṇḍyan king reached Vārāṇasī, the spiritual capital of Śiva, the subduer of Cupid. (*Fig.* : i. Yamaka ; ii. Anuprāsa).

6. Campakaparākrama at Vārāṇasī

Verse 25. Situated in Vārāṇasī was the sacred spot of Maṇikarṇikā where, if one breathed his last (*yasyām prāṇān apāsya*), one attained salvation and was taken to heaven by divine damsels in an

aerial chariot (*parārdhyam adhiruhya ratham*). The poet cuts a joke here stating that such persons who go up in the chariot, as above, would look downwards and ask the divine damsels, who respectfully waved chowries about them (*apsarobhyaḥ taralīkṛta-cāmarebhyaḥ*), to look at the lifeless bodies left behind by them on the earth, being eaten by dogs (*aṅgam nijam kavalitam śvabhiḥ*). (*Fig.* : Anuprāsa).

Verse 26. Vārāṇasī is, again, a place where if anybody breathed his last, the five-faced Śiva would, himself, initiate unto him the sacred *praṇava-mantra* which would remove the pangs of death (*prāṇa-prayāṇa-samaya-klamatha-pramātha*), and Goddess Bhavānī (*prāleyaśailatanayā*) would, using her upper garment, fan the dying person with her own hand. (*Fig.* : Anuprāsa).

Verse 27. Arriving at that capital city of the moon-crested Śiva, the brave Pāṇḍyan king espied before him the divine river Ganges (*vibudha-sravantīm*). It seemed as if its flow (*jalarāśi-vāhī*) had, mixed in it (*milat*), the ambrosia that dripped from the crescent moon which adorned the crest of Śiva (*kāmadviṣo makuṭa-śītamayūkha-khaṇḍa-niryatsudhā*). (*Fig.-Dhvani* : Anuprāsa).

Verse 28. King Campakaparākrama recited the sin-eradicating *aghamarṣaṇa-mantras* and took a dip in the crystal clear waters (*jale'tivimale*) of that divine river (*marudāpagā*). Then he got up the bank of the river (*pratīram samprāpa*) and poured libations to his manes and the gods (*pitṝn amarān api*). (*Fig.* : Anuprāsa). (*Rasa* : Bhakti).

Verse 29. Then Campakaparākrama went to the temple of Lord Viśveśvara (*Śambhu*) and worshipped the god with arrays of golden lotuses (*jāmbūnada-ambuja-paramparayā*). That crest-jewel of kings gave away, on that occasion, the sixteen great gifts conducive of superior benefits (*mahāphalāni*).[1] (*Fig.* : Anuprāsa). (*Rasa* : Bhakti). (*Hero* : Dānavīra).

Verse 30. The Pāṇḍya king had a sword-fight with the king of Kāśī (*Kāśīśvara*) and the latter, who was defeated, bowed at the

1. The sixteen *Mahā-dānas* ('great gifts') are : (1) *Tulāpuruṣa-dāna-*, (2) *Hiraṇyagarbha-*, (3) *Brahmāṇḍa-*, (4) *Kalpavṛkṣa-*, (5) *Gosahasra-*, (6) *Hiraṇya-kāmadhenu-*, (7) *Hiraṇyāśva-*, (8) *Hiraṇyāśvaratha-*, (9) *Hemahastiratha-*, (10) *Pañcalāṅgalaka-*, (11) *Dharā-*, (12) *Viśvacakra-*, (13) *Kalpalatā-*, (14) *Saptasāgaraka-*, (15) *Ratnadhenu-*, and (16) *Mahāpūtaghaṭa-*. (See *Agnipurāṇa*, ch. 210).

lotus-feet of the Pāṇḍya and presented him with pleasing gifts (*santoṣaṇāni*) and also costly ornaments (*parārghya-vibhūṣaṇāni*). Both these were offered by the Pāṇḍya king to Kāśīśvara himself (Lord Viśveśvara). (*Fig.* : i. Rūpaka : ii. Śleṣa ; iii. Anuprāsa).

7. The Pāṇḍya's march to the Himalayas

Verse 31. Setting out from that spiritual capital of the snake-ornamented Śiva (*uraga-bhūṣaṇa-rājadhānīm*), the Pāṇḍyan king reached the city of Sāketa (Ayodhyā), stuck on all sides with stakes (*nicitam savidheṣu yūpaiḥ*) which reached up to the sky (*ākāśa-laṅghibhiḥ*) and were luminous (*abhidyubhiḥ*). These had been set up by the kings of the solar race (*arkānvavāyajanuṣām*) for their sacrifices (*adhvarārtha*), (in days of yore). (*Fig.* : i. Atiśayokti ; ii. Anuprāsa).

Verse 32. A terrible battle ensued between the Pāṇḍya of lauded fame (*praśasya-yaśasaḥ*) and the scion of the solar race (*arka-vaṁśa-januṣā*). The army of goblins (*bhūtapṛtanā*) and sage Nārada were both very much there and, on seeing the severity of the battle, one remembered the battle fought, (at Laṅkā), in days of yore, by Rāma, the bull of Raghu's line (*Raghu-puṅgava*). (*Fig.* : i. Smaraṇa ; ii. Anuprāsa).

Verse 33. The battle resembled the churning of the ocean with the Mandara mountain, where the serpent Vāsuki was used as the churning rope. Thus, the poet says : 'The ocean in the form of the enemy army (*pratyarthi-pārthiva-bala-arṇava*) was churned by the Mandara mountain in the form of the rising sun of increasing valour (*sphāyat-pratāpa-tapanodaya-parvata*), by the hands of the Pāṇḍya king which was the serpent which took the life of the scion of the solar race (*Pataṅgavaṁśya-prāṇāpahāra-phaṇinā*).' (*Fig.* : i. Rūpaka ; ii. Anuprāsa).

Verse 34. The Pāṇḍya ruler who was a sun to enemy kings (*pararāja-sūrya*) and whose exploits were lauded handsomely (*ramaṇīya-bhujāpadānaḥ*), then installed on the throne the son of the dead king. Later, following the path indicated by the newly installed king (*tena pradarśita-pathaḥ*), he reached the slopes of the snowy mountain (*tuṣāra-girer nitambam*), which used to be trampled by the gods (*diviṣat-kadamba-sambādham*). (*Fig.* : Anuprāsa).

Verse 35. When king Campakaparākrama stepped on the slopes of the mountain (*samrājani dharasya kaṭakam śrayati*), it was resounding with pleasing noises (*sanghoṣa-poṣa-ghaṭakam*). The frightened (*sanna*) semi-divine *kinnara*-groups, which were occupying

the plateaus (*taṭa*), sang, and the semi-divine *kimpuruṣas* accompanied them on the musical instrument *kumbha*. (*Fig.* : Anuprāsa).

Verse 36. The missiles of the Pāṇḍyan soldiers had little effect on the mountain and resulted only in stones rolling down. The poet puts it in the following manner : 'The mountain roared (*cakranda*) as if it resented the lack of courtesy of the Pāṇḍyan army (*Pāṇḍya-sainyaiḥ āviṣkṛtam asahamāna iva abhibhūtim*). For, it broke all the arrows of the Pāṇḍyas (*Pāṇḍyeṣu-jālam akhilam parikhaṇḍya*) through vollies of stones which seemed to be missiles (*pāṣāṇa-bāṇa-parijṛmbhaṇa-sambhrameṇa*).' (Correct *daṇḍa* in *pāda* 'd' to *jāla*). (*Fig.* : i. Upamā ; ii. Anuprāsa).

Verses 37-38. As the Pāṇḍyan army assembled on one side, the other side of the battlefield was occupied by mountain hordes (*pārvatīyaiḥ*) who were shouting scornfully (*kṛta-ghoṣa-duruktibhedaiḥ*) with ebullient pride (*durvāra-garva*). (*Fig.* : Anuprāsa).

The profusion of sparks (*parijṛmbhita-pāvaka*) produced by the arrows of the Pāṇḍyan soldiers striking against the stones rained by the mountain hordes (*pārvatīya-pāṣāṇa-varṣa*), melted (*nakhampacāni āsan, lit.* 'were made small') the array of ice blocks on the mountain peaks. (*Fig.* : Anuprāsa).[1]

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1. The only available manuscript of the work breaks off in the middle of verse 38.

APPENDIX II

STUDY OF METRES
USED IN THE PĀṆḌYAKULODAYA

INTRODUCTION

Judicious selection and effective use of different metres characterises the poetic composition that *Pāṇḍyakulodaya* is. The narrative which depicts the vicissitudes of a royal dynasty through several generations has been benefitted by the choice of apt metres. The poet appears to be well aware of Kṣemendra's observation that 'through the appropriate use of flawless and well-knit metres, a composition shines as if se. with gems' :

प्रबन्धः सुतरां भाति यथास्थानं निवेशितैः ।
निर्दोषैर्गुणसंयुक्तैः सुवृत्तैर्मौक्तिकैरिव ॥
(*Suvṛttatilaka*, 3.1)

Equally applicable is the corollary to the above statement, again voiced by Kṣemendra :

सुवर्णार्हप्रबन्धेषु यथास्थाननिवेशिनाम् ।
रत्नानामिव वृत्तानां भवत्यभ्यधिका रुचिः ॥ (*Ibid.*, 3.37)

'Metres become all the more delectable when used appropriately in well-worded compositions, even as gems (set in golden ornaments).'

Two dictums of Kṣemendra which, too, are exemplified in the *PK* metres are :

समासैर्लघुवृत्तानामसमासैर्महीयसाम् ।
शोभा भवति भव्यानामुपयोगवशेन च ॥ (*Ibid.*, 2.3)

'Short metres become charming with compound words and long metres without compound words, or according to the manner in which they are used.'

काव्ये रसानुसारेण वर्णनानुगुणेन च ।
कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ॥ (*Ibid.*, 3.7)

'The discriminating (poet) should make use of the different metres in accordance with the sentiment and appropriate to the theme dealt with.'

Before examining the metres employed in the *PK* in the light of the said dictums and allied criteria, the metres used in the poem might be set out in a Table.

INDEX OF METRES

अनुष्टुभ्

(8 syllables to a *pāda*)

Canto **1,** verse 1 ; **5.** 1-65.

अपरवक्त्रम्

(11 syllables to the odd *pādas,* न न र ल ग, and 12 syllables to the even *pādas,* न ज ज र)

(*a, c* : ∪∪∪/∪∪∪/—∪—/∪—
b, d : ∪∪∪/∪—∪/∪—∪/—∪—)

5. 67, 68, 69 ; **10.** 3, 6, 9, 12, 15, 18, 24, 27, 28, 31, 34, 37, 42, 45, 48, 51, 56, 61, 64.

इन्द्रवज्रा

(11 syllables to a *pāda*) त त ज ग ग
(— —∪/— —∪/∪—∪/— —)

1. 4, 7, 11, 32, 36, 42.

उद्धर्षिणी

See under वसन्ततिलका

उपजाति (of *Indravajrā* and *Upendravajrā*)

(11 syllables to a *pāda* : त त ज ग ग/ज त ज ग ग)

(*a, c* : — —∪/— —∪/∪—∪/— —
b, d : ∪—∪/— —∪/∪—∪/— —)

1. 5, 8, 9, 13, 18, 22, 23, 37, 38, 45, 46, 48, 54, 56, 57.

उपजाति (of *Upendravajrā* and *Indravajrā*)

(11 syllables to a *pada* : ज त ज ग ग/त त ज ग ग)

(*a, c* : ∪—∪/— —∪/∪—∪/— —
b, d : — —∪/— —∪/∪—∪/— —)

1. 3, 10, 12, 14, 15, 17, 19, 20, 21, 27, 28, 29, 30, 33, 34, 35, 39, 40, 41, 47, 49, 50, 51, 52, 53, 58, 60.

उपजाति (of *Mañjubhāṣiṇī* and *Mālatī*)

(13 syllables in the odd *pādas,* स ज स ज ग, and 12 syllables in the even *pādas,* न ज ज र)

(*a, c* : ∪∪—/∪—∪/∪∪—/∪—∪/—
b, d : — — —/∪—∪/∪—∪/—∪—)

10. 21,

उपेन्द्रवज्रा

(11 syllables to a *pāda*, ज त ज ग ग)
(∪—∪/— —∪/∪—∪/— —)

1. 6, 16, 24, 25, 26, 31, 43, 44, 55, 59.

औपच्छन्दसिकम् (called also **वसन्तमालिका, मालभारिणी, सुबोधिता** and **प्रिया**)

(11 syllables in odd *pādas*, स स ज ग ग, and 12 in even *pādas* स भ र य)
(*a, c* : ∪∪—/∪∪—/∪—∪/— —
b. d : ∪∪—/—∪∪/—∪—/∪— —)

3. 64 ; **6.** 63 ; **8.** 28, 29.

कनकप्रभा

See under मञ्जुभाषिणी

कर्णोत्पला

See under वसन्ततिलका

जया

See under मञ्जुभाषिणी

द्रुतविलम्बितम् (called also सुन्दरी and हरिणप्लुतम्)

(12 syllables to a *pāda*, न भ भ र)
(∪∪∪/—∪∪/—∪∪/—∪—)

6. 64.

नन्दिनी

See under मञ्जुभाषिणी

नर्कुटकम्

See under नर्दटकम्

नर्दटकम् (called also **नर्कुटकम्**)

(17 syllables to a *pāda*, न ज भ ज ज ल ग)
(∪∪∪/∪—∪/—∪∪/∪—∪/∪—∪/∪ —)
(Caesura after the 8th syllable)

8. 33, 34, 35.

नान्दीमुखी

See under मालिनी

मालिनी (called also **नान्दीमुखी**)

(15 syllables to a *pāda* न न म य य)
(Caesura after the 8th syllable)
(∪∪∪/∪∪∪/— — —/∪— —/∪— —)

4. 54, 55 ; **8.** 36, 37, 38.

रथोद्धता

(11 syllables in a *pāda* : र न र ल ग)
(—∪—/∪∪∪/—∪—/∪—)

1. 2; **3.** 1-61 ; **8.** 1-26.

वरदा

See under नाराचम्

वसन्ततिलका (called also **उद्धर्षिणी, कर्णोत्पला, मधुमाधवी, शोभावती, सिंहोद्धता** and **सिंहोन्नता**)

(14 syllables in a *pāda* : त भ ज ज ग ग)
(— —∪/—∪∪/∪—∪/∪—∪/— —)

3. 62, 65, 66, 67, 69 ; **4.** 56, 57 ; **5.** 66 ; **6.** 1-62 ; **7.** 46, 48 ; **8.** 30, 31, 32, 42, 43, 50, 51, 52, 56-58 ; **9.** 1-38 ; **10.** 2, 5, 8, 11, 14, 17, 20, 23, 26, 30, 33, 36, 39, 41, 44, 47, 50, 53, 55, 58, 63, 65-81 ; **12.** 1-38.

वसन्तमालिका

See under औपच्छन्दसिकम्

विकृतिः (Unidentified metre in the *Vikṛti chandas*)

(23 syllables to a *pāda*, न न र ज न भ र ल ग)
(∪∪∪/∪∪∪/—∪—/∪ - ∪/∪∪∪/—∪∪/—∪—/∪—)

3. 68.

विबोधिता

See under वियोगिनी

वियोगिनी (called also **प्रबोधिता, विबोधिता** and **सुन्दरी**)

(10 syllables in odd *pādas*, स स ज ग, and 11 syllables in even *pādas*, स भ र ल ग)
(*a*, *c* : ∪∪—/∪∪—/∪—∪/—
b, *d* : ∪∪—/—∪∪/—∪—/∪—)

2. 1-59 ; **8.** 27,

STUDY OF METRES

Anuṣṭubh

Rhetoricians have recommended the *Anuṣṭubh* metre for the opening stanza of a *mahākāvya* and for the concise narration of a succession of events. *Cf.* Kṣemendra :

आरम्भे सर्गबन्धस्य कथाविस्तरसंग्रहे ।
शमोपदेशवृत्तान्ते सन्तः शंसन्त्यनुष्टुभम् ॥ (*Suvṛttatilaka*, 3.16)

The opening verse of the *PK*, *jīyād dantimukho yasmin*, follows this pattern.[1]

The poet employs this metre again in canto Five, verses 1-65, to describe a quick succession of events, to wit, the hunt of king Ugra, the rain-god's instruction to the clouds, the advent of heavy rains, the havoc perpetrated thereby, the capture of the clouds, Indra coming out for fight, the Pāṇḍya king's war march and the terrible battle that ensued, resulting in the discomfiture of Indra. The use of long compounds in short verses recommended by Kṣemendra (*cf.*, *samāsair laghuvṛttānām*) is also amply exemplified here. In several cases single compounds extend to full two *pādas* of the verses.[2] A continuum of verses (*kulaka*) is employed[3] when a topic could not be set out in a single verse.[4]

Aparavaktra

The predominance of short syllables in *Aparavaktra* makes the metre amenable to fast utterance and hence a fitting vehicle for the expression of joy, expectation, anxiety, anger, fear and the like.

In 5. 67-69, the metre is aptly employed to express, respectively, the horror that passed through king Ugra's mind at seeing Indra's crown breaking down, his imploring words for pardon, and the hasty retreat of Indra from the scene of his discomfiture. The several verses couched in *Aparavaktra* in canto Ten might also be seen to express one or the other of the subjects joy, expectation, etc. noted above.

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1. Kālidāsa's *Raghuvaṁśa*, Kalhaṇa's *Rājataraṅgiṇī* etc. also open with *anuṣṭubh* verses.

2. See, for instance, **5**. 8, 10, 13, 15, 17, 20, 23, 25, 26, 39, 41, 43, 45, 46, 48, 52, 54, 55, 56, 60, 62, 63, 64.

3. See verses 24-26, and 63-64 of canto Five.

4. For consistent employment of the *anuṣṭubh* metre for the narration of a succession of events, see Kālidāsa's *Raghuvaṁśa* **1**.5-94 ; **4**.1-86 ; **12**.1-101 ; **15**.1-102.

Thus, verse **10**.3 makes mention of the deeds of the enraged Śiva, while **10**.6 and 9 portray His sympathetic reactions and words of consolation. Most of the other Aparavaktra verses in the canto portray the feelings of queen Abhirāmanāyikā, like compassion (**10**.25, 27, 28), helplessness (**10**.31), happiness (**10**.37, 48), bravado (**10**.56) and pleasure (**10**.42, 45, 48), to express which the metre is eminently suitable

Indravajrā, Upendravajrā and Upajāti

The entire First canto of *Pāṇḍyakulodaya,* except for the first two and the last two verses, are couched in the Indravajrā, Upendravajrā or, mostly, in the Upajāti of these two metres. Speaking about Upajāti, Kṣemendra observes that it is most amenable to describe the beauty of a noble heroine, the charm of spring and the like :

> *śṛṅgārālambanodāranāyikārūpavarṇanam* /
> *vasantādi tadaṅgaṁ ca sacchāyam upajātibhiḥ* //
> (*Suvṛttatilakam*, 3. 17)

Elsewhere, the same authority recommends that the first syllable of the first *pāda* of the verses should preferably be short, or, in other words, the first *pāda* should commence with Upendravajra, a practice followed in the majority of Upajāti verses in the *Pāṇḍyakulodaya.*

Upajāti, it might be noted, is the main metre which Kālidāsa uses in eight out of nineteen cantos of the *Raghuvaṁśa* and three out of seven cantos of the *Kumārasambhava,*[1] wherein description preponderates over narrative (*Raghu.* **2**), nature is depicted with high poetic conceits, and fancies outweigh facts (*Raghu.* **5**, Kum. **1**), war and victory are described (*Raghu.* **7**) and the charm of spring comes in for depiction (*Kum.* **3**). The metre is effective also in the depiction of tender feelings (*Kum.* **3**).

In the *Pāṇḍyakulodaya,* too, all these aspects are effectively set out in the Upajāti metre, *to wit,* the portrayal of the Lunar race

1. *Raghuvaṁśa*, cantos 2, 5, 6, 7, 13, 14, 16 and 18 ; *Kumārasambhava,* cantos 1, 3 and 7.

(1. 5-16), King Pāṇḍa and his capital Maṇalūr (1. 17-22), the splendour of sylvan forests (1. 24-36), and the grand worship of Śiva by Indra (1. 37-38, 48-60). Indra's suspense and the divine intervention in producing golden lotuses (1. 53-57), depict the sentiments of pathos and wonder which are portrayed effectively by this versatile metre.

Aupacchandasika

The *ardhasamavṛtta* Aupacchandasika is used only in four verses of the *Pāṇḍyakulodaya*, being 3. 64, which describes the auspicious coronation of Sundara Pāṇḍya, 6. 63, narrating the victorious entrance of Prince Varaguṇa into the city of Madhurā and 8. 28 and 29, describing the triumph of king Kulaśekhara over Kāmarūpa and the heavens. Apparently, the poet has used this metre, uniformly, to depict royal triumph.

Drutavilambita

This metre is depicted by a single instance, 6. 64, in the *Pāṇḍyakulodaya*, being Prince Varaguṇa's prayer to his tutelary deity. In the verse in question the *pādas* begin with quick movement and end in a slow one. Also, there is no *sandhi* between the words, and thus the verse fully conforms to Kṣemendra's view on this metre, *viz.* :

prārambhe drutavinyāsam paryanteṣu vilambitam |
vicchittyā sarvapādānām bhāti drutavilambitam ||

(*Suvṛttatilakam*, 2. 18)

Nardaṭakam, Narkuṭakam

The three verses, 8. 33, 34, 35, are couched in this metre. About this metre, Kṣemendra remarks that it comes off well in single independent verses (*muktaka*). *Cf.* :

dodhaka-toṭaka-narkuṭa-yuktam
muktakam eva virājati sūktam |

(*Suvṛttatilakam*, 3. 23)

The three verses in question actually form a triad describing the life and exploits of Sundara Pāṇḍya and are couched in a metre different

from the preceeding and the succeeding verses. Thus they comprise a compact unit, a *kulaka,* if not a *muktaka,* adhering to Kṣemendra's dictum.

Nārāca

Nārāca, called also Siṁhavikrīḍitam, is a rare metre with eighteen syllables in a foot dominated by short syllables in the beginning and long syllables towards the end. It carries a note of seriousness and exudes exuberent joy. Of the three verses in the work, in the Nārāca metre, being **1**.61, 62 and **2**.60, the first two form, in conformity with the nature of the metre stated above, a highflown evocative prayer to Lord Śiva by Indra who had been released from a curse and had regained his heavenly kingdom. The third verse of this metre, 2.60, is, again, in tune with the nature of the metre, a highflown praise of the city of Madhurā which is richly endowed with lofty mansions and holy temples.

Puṣpitāgrā

The *ardhasamavṛtta* Puṣpitāgrā, ('flower blossomed at the tip') with short syllables in the beginning and trailing off to long syllables towards the close indicating a fast tempo, is generally used to depict a happy state of affairs and victorious undertakings. This is well portrayed in its use in the *Pāṇḍyakulodaya.* Thus, canto IV, in which it is the main metre (verses 1-53), describes the prosperous reign of Sundara and Ugra Pāṇḍya-s, the advent of the Vegā river; pregnancy of queen Taṭātakā, the birth of Ugra and his breaking the golden mountain Meru Other verses couched in this metre exude the same spirit. Thus, **2**.39-41 describe the prowess of the handsome king Kaliyugarāma, **8**.44-49, the birth of princes Kanakaparākrama Pāṇḍya and Abhirāmavīra Pāṇḍya **10**.59, the pregnancy of queen Abhirāmanāyikā, and **11**.54-56, the march of the vast Pāṇḍyan army into Kerala.

Mañjubhāṣiṇī

The rolling metre Mañjubhāṣiṇī is generally supposed to portray tender feelings, but in the *Pāṇḍyakulodaya,* in which it is the main metre in two cantos, Seven and Eleven, and the major metre in a third, the Tenth, it is used for a variety of purposes. In canto Ten, only tender feelings and happy events are depicted, being the auspicious

pregnancy of queen Abhirāmanāyikā, the happiness of the people on the birth of the two princes Campakaparākrama and Vīra Pāṇḍya, and their education. In canto Seven, events exciting wonder predominate, like the dramatic coronation of king Varaguṇa, Śiva parading fake horses etc. But it is in canto Eleven that there is a marked difference, where the sentiments depicted are the Heroic (*Vīra*) and the Terrible (*Bhayānaka*) as expressed in the impulsive entrance of the furious Vīra Pāṇḍya, with a drawn sword before the royal court, his excited altercation with the reigning monarch, and the war march against the king of Kerala. It is intriguing as to why the poet chose the sweet Mañjubhāṣiṇī metre to portray the Heroic and Terrible sentiments.

Mālinī

Speaking about Mālinī, Kṣemendra makes three suggestions in order to make it evocative, *viz.*, the verses should end with *visargas*, long compounds should find place in the latter half, and they should conclude cantos.[1] The five verses in the Mālinī metre in the *Pāṇḍyakulodaya* do not duly accord with the said views. Thus, only two of them end in *visargas*, none of them end a canto, and long compounds find a place in the first half of all the verses. However, a sweet harmony is discernible in all these verses on account of the dexterity of the poet. Of these, two verses, being 4.54 and 55, form a picturesque description of Ugra Pāṇḍya setting out for hunting in the Malya forests and the tribesmen according him a hearty welcome. The other three verses, 8.36-38, give a suggestive picture of the handsome form and heroic deeds of king Rājarāja Pāṇḍya.

Rathoddhatā

According to Kṣemendra verses in the Rathoddhatā metre read well when they end with the *visarga* and is used to describe excitants

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1. *visargahīnaparyantā mālinī na virājate* /
(*Suvṛttatilaka*, 2. 22 a)
dvitīyārdhe ṣamastābhyām pādābhyām mālinī varā /
(*Ib.*, 2. 23 b)
kuryāt sargasya paryante mālinīm drutatālavat /
(*Ib.*, 3. 19 b)

like the rising moon.[1] While the above dictums are possible in the case of single verses or small groups, it would become monotonous when *rathoddhatā* is the main metre in a canto. For example, neither canto Eleven nor Nineteen of Kālidāsa's *Raghuvaṁśa*, where this is the main metre, can be cited to illustrate these dictums. The same is the case with the *Pāṇḍyakulodaya* wherein it forms the main metre in canto Three and of the former half of canto Eight. The ascending and descending cadence of this metre is best fitted for the narration of war and conquest, and our poet uses it primarily for this purpose. Thus, canto Three depicts the triumphant march of conquest of princess Taṭātakā to the Himalayas, to be conquered ultimately into wedlock, while canto Eight, verses 1-26, narrate Varaguṇa Pāṇḍya's conquest of the Colas and the victorious reign of his successor Kulaśekhara.

Vasantatilakā

Vasantatilakā is one of the most popular metres in Sanskrit. Though Kālidāsa does not have this as the main metre of any canto in his poems, verses in this metre lie scattered profusely in his works, both in poems and dramas.

Kṣemendra observes that this metre would stand out if the penultimate syllables of the first two quarters end in '*a*' and if the lines have some conjunct consonants.[2] He adds that this is a metre especially suited to the depiction of a cummingling of the Heroic and Terrible sentiments.[3]

In the *Pāṇḍyakulodaya*, however, Vasantatilakā is the most prominent metre. It is the staple metre of three cantos, Six, Nine

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1. *Cf.* : *visargayuktaiḥ pādāntair virājati rathoddhatā* /
(*Suvṛttatilaka*, 2. 13a)

2. *Cf.* : *vasantatilakasyāgre sākāre prathmākṣare* /
ojasā jāyate kāntiḥ savikāsavilāsinī //
(*Suvṛttatilakam*, 2. 20)

3. *Cf.* : *vasantatilakam bhāti saṅkare vīra-raudrayoḥ* /
(*Ibid.*, 3. 19a)

and Twelve, besides having a number of verses in some of the other cantos, especially in cantos Eight and Ten. In these verses, though the first dictum of Kṣemendra about the penultimate syllable of the first two *pādas* ending in 'ā' is often ignored, the second dictum about the beneficial presence of conjunct consonants is always found observed.

It is again noteworthy that in several instances, the sentiment evoked is Heroism (*Vīra*); Terrible (*Bhayānakā*), or a combination of both, which last has been specifically pointed out by Kṣemendra. Particular attention may be drawn, in this connection, to canto Six which contains a picturesque account of the surging waters of river Vegā and the spirit displayed in bridging the breech (6. 19-39), the valorous reigns of Vīra Pāṇḍya (8. 30-32), Kaliyugarāma (8. 42-43), Abhirāmakulaśekhara (8. 50-52) and another Vīra Pāṇḍya (8. 56-58), the terrible battle which Parākrama waged with the Cola monarch (9. 11-29), the valorous reign of Campaka-Parākrama (10. 65-81) and his battle with Jayasiṁha, the Kerala monarch (11. 1-38).

The metre is employed to portray pathos and compassion in Śiva affectionately warning Ugra Pāṇḍya against the schemes of Indra (6. 12-18), Varaguṇa dispairing over the loss of his horses (7.48), the death of Parākrama Pāṇḍya (9.30-31) and the pathetic prayer of Dharma to Śiva to save the Pāṇḍya realm and the consolation afforded by the Lord (10.4-9). The metre is effectively used also to portray tender feelings of joy, love, affection and friendly freedom (3.62,65-67 ; 4. 56-57 ; 7.46 ; 9. 27-29). Highly evocative description of nature is also presented through verses couched in this metre (4.54 ; 9.32-38).

Viyoginī

The *ardhasamavṛtta* Viyoginī, which is a metre of pathos, has been effectively used by Kālidāsa in his *Raghuvaṁśa* (8.1-90) for depicting the lament of King Aja over the loss of his queen Indumatī, and in the *Kumārasambhava* (4.1.44) for the loud lamentations of Rati when her lord, Manmatha, was burnt to ashes by Śiva. Other poets like Vālmīki in the *Rāmāyaṇa* and Aśvaghoṣa in the *Saundarananda* (canto 8) use it for other purposes,

In line with these latter poets, the author of *Pāṇḍyakulodaya* uses the metre for purposes other than wailing and lamentation. Thus, canto Two, wherein Viyoginī is the staple metre (vv. 1-59), narrates the home-coming of Indra (1-13), the curse of sage Durvāsas and the means of redemption (13-25), the charm of the Nīpa forest and moonrise (26-39), the phantom city therein where Indra worshipped the Lord (40-57) and the founding of Madhurā at that sacred place (59-60), there being nowhere any context for lamentation. Similarly 8.27, the only other verse in Viyoginī in the work, mentions how king Kulaśekhara defeated his enemies and installed his brother Sundara as the king of Vañci (Kerala). Here too, there is no question of any lament. Obviously, our poet, like certain others, has not taken the metre in its literal sense nor has exploited its rhythm which is especially suited to lament.

Hariṇī

This is an elaborate metre of the Atyaṣṭi type. Kṣemendra takes the metre to be named after the deer, the short and long leaps in whose gait seem to be imitated in the rhythm of the metre. He also recommends the pauses to be rapid. The movement had to be shown in the first three *pādas*, followed by quick rhythm in the fourth.[1] The metre is best suited to portray propriety, charm and magnanimity.

In the concluding verse of canto Three of *Pāṇḍyakulodaya*, couched in the Hariṇī metre, the poet describes the manner in which the sages expressed their joy at the Lord performing before them His

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1. *Cf.* : *tvarātarala-vicchedair vibhāti hariṇī padaiḥ* /
(*Suvṛttatilaka*, 2. 29a)

triṣu pādeṣu viśrāntavilāsalalitā padaiḥ /
ante taraṅgitagatir hariṇī hāriṇītarām //
(*Ibid.*, 2. 30)

audāryaruciraucityavicāre hariṇī varā /
(*Ibid.*, 3. 20b)

Tāṇḍava dance. This verse fully endorses the norms set down by Kṣemendra for this metre. The three other verses in the work couched in this metre (8.53-55), which describe the prowess of Śrīvallabha Pāṇḍya, might also be said to follow this norm. It may be noted that while verse 3.70 concludes the canto in a metre which differs from the previous verses of the canto, the second set of verses which describe the reign of Śrīvallabha make a break from the previous and later verses which are in different metres.

APPENDIX III

ANALYSIS OF ALAṄKĀRA, RASA AND DHVANI IN PĀṆḌYAKULODAYA

A study of the *Pāṇḍyakulodaya* would reveal that its author was a master not only of versification but also of choice expression. His diction is clear and lucid, but a student of literary criticism will not fail to discern in the verses a large number of figures of speech, both of sound and sense. In fact, there is hardly any verse in the work, which does not contain some figure of speech or other, which, however, does not impair the flow or diction of the verses.

Of all the figures, *Anuprāsa* is the most conspicuous on account of its frequency. The resonance of alliteration pervades the entire poem. In some of the cantos, *viz.*, **3, 5, 6, 8, 9, 10**, most of the verses, and in two, *viz.*, **11** and **12**, *all* the verses are characterised by *Anuprāsa*, but nowhere has the poetic quality of the verses been impaired. Other figures which are frequently found in the verses but occur less frequently are *Upamā*, *Utprekṣā* and *Rūpaka*. *Yamaka* is seen to a lesser extent and the other figures more rarely. Altogether, 37 figures of speech have been identified in the poem.

In the *Analysis of Alaṅkāras*, being Sn. A, below, the verses in which the said 37 *alaṅkāras* occur have been identified and their references indicated. While these *alaṅkāras* have been arranged in the alphabetical order, their definitions have been supplied from the *Kāvyaprakāśa* of Mammaṭa, the *Kuvalayānanda* of Appaya Dīkṣita and the *Kāvyādarśa* of Daṇḍin. These definitions and the elucidations thereof, given alongside, are intended to facilitate the study of the work from the point of view of its *alaṅkāra* content.

Section B of the Appendix is the documentation of the verses which form instances of *Alaṅkāradhvanī*, where the poet rises to sublime heights in 'suggesting' the *alaṅkāras*.

Section C documents the verses which suggest the different *rasas* (sentiments). It may be noted that individual verses exemplify the several sentiments, but the sentiment which forms the undercurrent of the entire poem is Vīra, the 'Heroic', as is well becoming the dynastic history of a royal race.

A. ALANKARAS

1. अतिशयोक्तिः (Hyperbole)

निर्गीयाध्यवसानं तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विज्ञेयाऽतिशयोक्तिः सा ।

(*Kāvyaprakāśa* of Mammaṭa, *KP*, **12**. 14-15)

It is Hyperbole when, (1) the object under consideration is described as if submerged in another, (2) the object is something (more than what it is), (3) when an assumption is introduced by 'if' etc. and (4) when there is an inversion of cause and effect.

Occurrence in Pāṇḍyakulodaya :

1. 12, 14, 17, 18, 21, 43 ; **2**. 53 ; **3**. 3, 4 ; **4**. 28, 50 ; **5**. 16, 17, 18, 22, 24, 25, 26, 41, 57, 63 ; **6**. 6, 63 ; **7**. 9, 35 ; **8**. 19, 29, 30, 35, 37, 38, 43, 55 ; **9**. 15, 18, 19, 20, 21, 22, 23 ; **10** 38, 39, 40, 47, 48, 50, 52 ; **11**. 42, 43, 44 ; **12**. 9, 31.

2. अनुप्रासः (Alliteration)

वर्णसाम्यमनुप्रासः (*KP*, **9**. 79)

Alliteration consists in the (consistent) similarity of (consonantal) letters.

1. 4, 7, 14, 15, 17, 19, 20, 22, 23, 25, 26, 28, 29, 30, 31, 34, 35, 36, 39, 41, 43, 45, 46, 47, 48, 49, 51, 52, 53, 54, 55, 58, 59, 60, 61, 62, (36 out of 62 verses).

2. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 18, 25, 31, 34, 35, 38, 39, 41, 42, 43, 46, 47, 49, 53, 55, 56, 57, 58, 59, 60 ; (32 out of 60 verses).

3. 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 63, 64, 65, 66, 67, 68, 69, 70. (63 out of 70 verses.)

4. 1, 2, 3, 4, 5, 6, 7, 8, 12, 14, 18, 19, 20, 24, 25, 26, 34, 35, 37, 42, 43, 49, 50, 51, 52, 53, 54, 55, 56, 57. (32 out of 57 verses.)

5. 1, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68. (65 out of 69 verses.)

6. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64. (61 out of 64 verses.)

7. 2, 3, 4, 8, 14, 15, 19, 20, 21, 25, 28, 30, 31, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48. (26 out of 48 verses.)

8. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58. (56 out of 58 verses.)

9. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38. (37 out of 38 verses.)

10. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81. (79 out of 81 verses.)

11. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56. (all the 56 verses.)

12. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38. (all the 38 verses.)

3. **अपह्नुति:** (Concealment)

प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुति: ॥ (*KP*, **10.** 96)

It is Concealment when the object under reference is negatived and another is affirmed.

1. 8, 44 ; **10.** 70.

4. **अप्रस्तुतप्रशंसा** (Indirect description)

अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया ।

(*KP*, 10. 98)

Indirect description occurs when the object under reference is described by implication through the description of something irrelevent to the context.

12. 10, 16.

5. **अर्थान्तरन्यास** (Corroboration)

सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
यत्र सोऽर्थान्तरन्यास: साधर्म्येणेतरेण वा ॥

(*KP*, 10. 23)

Corroboration is that in which a general or particular proposition is corroborated by another proposition, either through similarity or through difference.

5.8 ; **6.**61 ; **8.**31.

6. **आशिस्** (Benediction)

आशीर्नामाभिलषते वस्तुन्याशंसनं यथा ।

(*Kāvyādarśa* of Daṇḍin, **2.** 357)

Benediction is that in which what is desired for in something is prayed for.

1. 1.

7. उत्प्रेक्षा (Poetic fancy)

सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ॥ (*KP*, **10**. 91)

Poetic fancy consists in presuming that the object under reference is identical with a similar object.

1. 3, 10, 16, 18, 20, 21, 22, 27, 28, 29, 30, 32, 33, 36, 42, 43, 47, 50 ;

2. 2, 3, 6, 7, 26, 27, 28, 29, 30, 34, 35, 36, 37, 41, 55 ;

3. 18, 60 ; **4.** 8, 9, 13, 53 ;

5. 10, 38, 39, 40, 47 ; **6.** 1, 2, 11, 34, 47 ;

7. 3, 8, 35, 36, 37, 46, 47, 48 ;

8. 7, 9, 20, 21, 26, 36, 40, 41, 52, 56, 57 ;

9. 28, 37 ; **10.** 4, 10, 15, 17, 18, 35, 41, 53, 54, 55, 69, 71, 72, 73, 77 ;

11. 1, 4, 9, 11, 14, 15, 23, 43, 47, 55 ; **12.** 4.

8. उपमा (Simile)

सादृश्यमुपमा भेदे । (*KP*, **10**. 1)

Simile occurs when different things having a common similarity (are compared).

1. 9, 10, 11, 16, 17, 32, 36, 57 ; **3.** 16, 17, 24, 46, 60, 70 ; **4.** 3, 4, 6, 8, 13, 18, 19, 20, 25, 27, 33, 37; **5.** 11, 19, 20, 23 ; **6.** 46 ; **8.** 24, 33, 51, 54 ; **9.** 13, 24 ; **10.** 18, 20, 26, 30, 34, 51, 55, 57, 61, 67, 68, 78 ; **11.** 5, 6, 7, 33, 39, 40, 41, 44, 45 ; **12.** 5, 9, 15, 18, 36.

मालोपमा (String-Simile) occurs when several similes are given one after the other.

1. 45-46 ; **2.** 34-35 ; **8.** 34 ; **11.** 34, 35.

9. उल्लेख:

बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते ।

(*Kuvalayānanda* of Appaya Dīkṣita, 22)

When the same object is looked upon by different people as different things, it is *ullekha*.

1. 5, 38 ; **2.** 34, 35.

10. **काव्यलिङ्गम्** (Poetic reason)

समर्थनीयार्थस्य काव्यलिङ्गं समर्थनम् ।

(*Kuvalayānanda*, 121)

When a (quaint) reason is adduced to establish something it is *Kāvyaliṅga*.

1. 12 ; **4**. 9, 13, 32 ; **10**. 5 ; **11**. 49.

11. **तुल्ययोगिता** (Equal paring)

वर्ण्यानामितरेषां च धर्मैक्यं तुल्ययोगिता ॥

(*Kuvalayānanda*, 44)

Identical quality (or action) in the object to be described and in other things is *Tulyayogitā*.

1. 34, 35.

12. **दीपकम्** (Illuminator)

सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।
सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥

(*KP*, 10. 103)

When the common property of the subject in hand and of others is mentioned only once, and the same case-noun common to several actions, that is Illuminator.

6. 28, 52.

13. **दृष्टान्तः** (Exemplification)

चेद् बिम्बप्रतिबिम्बत्वम् दृष्टान्तस्तदलङ्कृतिः ।

(*Kuvalayānanda*, 52)

If there be reflectional representation (in the objects described and compared), then the figure is Exemplification.

4. 37.

14. **निदर्शना** (Illustration)

निदर्शना । अभवन्वस्तुसम्बन्ध उपमापरिकल्पकः ॥

(*KP*, **10**. 97)

When an impossible relation of things is taken to constitute similitude, it is *Nidarsana*.

11. 24.

15. **परिकरः** (Insinuation)

विशेषणैर्यत्साकूतैरुक्तिः परिकरस्तु सः ।

(*KP*, **10.** 118)

Description with significant epithets is Insinuation.

2. 12, 13; **6.** 64; **7.** 31.

16. **परिणामः** (Conversion)

परिणामः क्रियार्थश्चेद् विषयी विषयात्मना ।

(*Kuvalayānanda*, 21)

When the object of comparison (is fancied) as converting itself into the described object to achieve a purpose it is *Pariṇāma*.

8. 20, 50, 52.

17. **परिसंख्या** (Exclusion)

परिसंख्या निषिध्यैकमेकस्मिन् वस्तुयन्त्रणम् ।

(*Kuvalayānanda*, 113)

Exclusion is the figure where the mention of a quality in one excludes that quality in another.

8. 22.

18. **पर्यायः** (Succession)

पर्यायो यदि पर्यायेणैकस्यानेकसंश्रयः ।

(*Kuvalayānanda*, 110)

Paryāya is the figure when a thing leaving one place successively occupies other places.

8. 45.

19. **पर्यायोक्त** (Periphrasis)

पर्यायोक्तं विना वाच्यवाचकत्वे वचस्तु यत् ।

(*KP*, **10.** 28)

A statement of fact without the relation between the expression and the said fact is periphrasis.

1. 9.

20. भ्रान्तिमान् (Illusion)

भ्रान्तिमानन्यसंवित् तत्तुल्यदर्शने ।

(*KP*, **10**. 46)

Illusion is the cognition of a different thing on seeing a similar thing.

1. 6, 7, 30 ; **6**. 7, 10 ; **11**. 50 ; **12**. 11.

21. मालारूपकम् (String-Metaphor)

See under *Rūpaka*.

22. मालोपमा (String-Simile)

See under *Upamā*.

23. यथासंख्यम् (Relative order)

यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ।

(*KP*, **10**. 22)

Relative order consists in the maintenance the same order in sets of things enumerated.

10. 35 ; **11**. 27.

24. यमकम् (Chime)

अर्थे सत्यर्थभिन्नानां वर्णानां सा पुनः श्रुतिः ।
यमकम् । (*KP*, **9**. 83)

There is Chime when there is the repetition of letters in the same order with a different meaning

2. 18, 21, 23 ; **3**. 59 ; **4**. 55 ; **5**. 3, 4, 5, 6, 18, 32, 33, 34, 37, 49, 50, 56 ; **6**. 9, 17, 30, 55 ; **7**. 28, 45, 48; **8**. 14, 20, 23, 52 ; **9**. 1, 9 ; **10**. 59, 61, 63, 64, 65, 80 ; **11**. 17, 20 ; **12**. 24.

25. रूपकम् (Metaphor)

तद् रूपकमभेदो य उपमानोपमेययोः ।

(*KP*, **10.** 93)

Metaphor is the figure when there is identification between the object compared to and the object compared.

1. 3, 4, 5, 10, 16, 32, 33, 34, 35, 36, 37, 40, 42, 47 ;

2. 3, 4, 5, 11, 12, 29, 30, 32, 37, 38, 39, 40, 42, 49 ;

3. 1, 2, 19, 32, 33, 58, 70 ;

4. 8, 19, 20, 21, 22, 35, 36, 54 ;

5. 10, 13, 16, 22, 23, 36, 39 ;

6. 17, 18, 19, 20, 22, 23, 39, 43, 45, 46, 47, 50 ;

7. 14, 23, 42, 44 ;

8. 9, 12, 13, 22, 30, 32, 34, 40, 42, 45, 47, 53, 56 ;

9. 2, 26, 27, 31, 35, 36, 38 ;

10. 3, 6, 8, 25, 31, 32, 44, 49, 51, 54, 58, 73, 74, 76 ;

11. 2, 11, 12, 13, 15, 22, 28, 31, 37, 46, 47, 51 ;

12. 9, 15, 16, 23, 30, 33.

मालारूपकम् (String-Metaphor) is formed when several metaphors are given in succession.

1. 5, 38 ; **11.** 18, 19.

26. विनोक्तिः (Privative description)

विनोक्तिश्चेद् विना किञ्चित् प्रस्तुतं हीनमुच्यते ।

(*Kuvalayānanda*, 59)

It is *Vinokti* when it is stated that without a certain thing, the object described is defective.

3. 32, 33 ; **7.** 1, 5 ; **8.** 3, 4.

27. विरोधः (Contradiction)

विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः ।

(*KP*, **10.** 24)

When something is said to be contradictory, even when there is no contradiction—it is the figure Contradiction.

4. 17.

28. **विरोधाभासः** (Apparent Contradiction)

आभासत्वे विरोधस्य विरोधाभास उच्यते ।

(*Kuvalayananda*, 76)

When there seems to be a contradiction in the expression, though there is none, it is Apparent Contradiction.

1. 13.

29. **विषमः** (Unequal)

विषमं वर्ण्यते यत्र घटनाननुरूपयोः ।

(*Kuvalayānanda*, 88)

It is the figure Unequal when two unequal or incongruous things are said to be related.

10. 29, 49 ; **11.** 18, 19.

30. **श्लेषः** (Paronomasia)

श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत् ।

(*KP*, **10.** 10)

Paronomasia occurs when, in a sentence, the same words have different meanings (which are capable of giving a different meaning to the sentence).

1. 1, 13, 16 ; **2.** 3, 4 ; **4.** 3, 4, 33 ; **6.** 30 ; **8.** 58 ; **11.** 37 ; **12.** 30.

31. **संसृष्टिः** (Aggregation)

सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः ।

(*KP*, **10.** 53)

When several figures of speech exist independently (in the words or their meanings), it is the Aggregation (of those figures).

6. 55 (Aggregation of *Upamā* and *Rūpaka*).

32. सन्देहः (Doubt)

ससन्देहस्तु भेदोक्तौ ।

(*KP*, **10**. 6)

The expression of a doubt constitutes the figure Doubt, when the difference (between the *upamāna* and the *upameya*) is stated.

1. 56 ; **4**. 6 ; **6**. 9 ; **7**. 7.

33. समासोक्तिः (Brief Speech)

समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।

(*Kuvalayānanda*, 61)

It is 'Brief Speech' if the irrelevant is also exemplified when the relevent is stated.

2. 33

34. सहोक्तिः (Conjoint Expression)

सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ।

(*KP*, **10**. 26)

It is Conjoint Expression when through the use of the word *saha* ('with'), one word expresses two senses.

3. 11, 12 ; **5**. 31, 53 ; **6**. 4, 31, 32 ; **8**. 44, 46 ; **9**. 3.

35. सामान्यम् (Identification)

प्रस्तुतस्य यदन्येन गुणसाम्यविवक्षया ।
ऐकात्म्यं बध्यते योगात् तत् सामान्यमिति स्मृतम् ॥

(*KP*, **10**. 48)

When the object described is stated to be identical with another in order to stress the common properties of both, the figure is Identification.

6. 58.

36. स्मरणम् (Reminiscence)

यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः ।
स्मरणम् ॥ (*KP*, **10**. 46)

The recollection of an object when something similar is seen is Reminiscence.

12. 32.

37. स्वभावोक्ति (Natural description)

स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् ।

(*KP*, **10.** 25)

When the form and action of children etc. are described as they are, it is Natural description.

2. 31 ; **3.** 26 ; **7.** 31 ; **11.** 7.

B. ALAṄKĀRA-DHVANI

1. अतिशयोक्ति-ध्वनिः

5. 58 ; **7.** 9, 32, 33 ; **8.** 25.

2. अनुप्रास-अलङ्कारध्वनिः

3. 6, 8, 9, 10, 13, 20, 21, 22, 27, 34, 57, 63, 64 ;

4. 1, 5, 7, 10, 11, 12, 14, 42, 49, 53 ;

5. 14, 15, 19, 29, 30, 31, 37, 45, 48, 58, 59, 65, 67, 69 ;

6. 1, 3, 5, 7, 14, 51 ; **7.** 10, 30, 48 ; **11.** 2, 9 ;

12. 7, 27.

3. अपह्नुति-ध्वनिः

7. 31.

4. उत्प्रेक्षा-ध्वनिः

4. 7, 14, 30, 31; **5.** 12, 37, 59 ;

6. 1, 3, 5, 7, 8 ; **7.** 10, 30, 32, 33 ;

10. 4 ; **11.** 12.

Sambhāvanotprekṣā-dhvani, **8.** 21, 50.

5. उपमा-ध्वनिः

4. 10, 12, 22, 29, 30, 31 ; **5.** 13, 19, 21 ; **6.** 2 ;

7. 46 ; **8.** 18, 56, 57 ; **10.** 17, 57 ; **11.** 8, 9,

6. भ्रान्तिमद्-ध्वनिः, **6.** 7.
7. यमक-ध्वनिः, **5.** 37.
8. रूपक-ध्वनिः, **1.** 36; **3.** 9, 10 ; **4.** 8, 21, 22, 29 ; **5.** 48 ; **7.** 23.
9. व्यतिरेक-ध्वनिः, **8.** 47, 49 ; **10.** 72.
10. श्लेष-ध्वनिः, **1.** 16, 17.

C. RASA

1. अद्भुतः, **12.** 11, 17.
2. करुणः, **7.** 28.
3. बीभत्सः, **8.** 38 ; **12.** 17.
4. भक्तिः, **6.** 38, 39, 63, 64; **12.** 28, 29.
5. रौद्रः, **2.** 16, 17, 18, 19 ; **7.** 40 ; **11.** 10, 11, 12, 13, 14.
6. वात्सल्यम्, **1.** 2 ; **6.** 14.
7. वीरः **11.** 20, 23, 24, 25, 26, 27, 28, 29, 30 ;
   12. 10, 11, 12, 13, 14, 15, 16, 18.
8. शृङ्गारः, **3.** 62 ; **4.** 23, 24, 25, 26.
9. हास्यम्, **2.** 14, 15.

APPENDIX IV

MYTHS, LEGENDS AND POETIC CONVENTIONS

Agastya

A Purāṇic sage who, on account of his being born from a pot, is called 'Kumbhodbhava' (**10**. 44), 'Kalaśīsuta' (**10**. 43 ; **11**. 51) etc. This North Indian sage had close connections with South India and Tamil culture. The sage is taken to be the teacher of the author of the earliest Tamil grammar, *Tolkāppiyam*, and as the hereditory preceptor of the Pāṇḍya kings. He had his abode in Agastyakūṭa in the Western Ghats (**11**. 51), and as soon as he learnt about the birth of Campaka-Parākrama Pāṇḍya (**10**. 43-44) he came down from his mountain retreat and performed the birth ceremonies of the prince. It may be noted that the legendary account of Madhurā and the sports of Śiva at that city described in the *Hālāsyamāhātmya* in Sanskrit and the *Tiruviḷayāṭal Purāṇam* in Tamil are narrated by sage Agstya.

Ahipura (**Nāgapura, Phaṇipura**)

'City of the Serpent'. The city of Madhurā is called so (**7**. 28 ; **6**. **31**) for the reason that when the city was laid out, Vāsuki, the serpent, stretched its body very long, encircling an extensive area in which the city was built. This narrative forms a full episode in the *Hālāsyamāhātmya* (ch. 55) and the Tamil *Tiruviḷayāṭal Purāṇam* (Sn. 'Name of Hālāsya for Madhurā'). In recognition of this service, the serpent prayed that the city might be called after it. The prayer was granted and the city came to be called also as Ahi-pura, Nāga-pura, Uraga-pura, Hālāsya-pura etc. The Tamil name of the city, 'Āla-vāy' is derived from 'Hālāsya' ('poison-mouthed' serpent), *hāla* having been transformed into *'āla'* and *'āsya'* into *'vāy'* ('mouth' in Tamil).

Amṛtamathana. See under *Ocean*.

Aṅga

Ancient kingdom in North India, referred to in the *Mahābhārata* and the Purāṇas. It has been said to be conquered by Campaka-Parākrama Pāṇḍya (**12**. 24).

Apsaras

Divine damsels or nymphs who rose from the milky ocean when it was churned for nectar by the gods and demons. They hover over battlefields with wedding garlands which they put round the necks of warriors who are slain in battle and ascend to the heavens (**5**. 58 ; **7**. 10 ; **9**. 22 ; **11**. 12 ; **12**. 8, 10, 12, 14). They also lead to the heaven the spirits of devotees who breathe their last at the Maṇikarṇikā Ghat on the Ganges in Vārāṇasī (**12**. 25).

Astācala

The mountain behind which the Sun sets at dusk. See also under *Sun*.

Aśvinī-devas, Nāsatau

Satya and Dasra, the twin sons of god Sun, who are the physicians of the gods (**12**. 13).

Battlefield

Warriors who fall fighting are supposed to ascend to heaven piercing the Sun's disc (**8**. 25 ; **12**. 13) and are garlanded and taken into wedlock by heavenly damsels (**5**. 58 ; **7**. 10 ; **9**. 22 ; **11**. 12 ; **12**. 8, 10, 12, 14). As the battle is over, the headless corpses are supposed to dance in the field in the night (**3**. 15 ; **8**. 38), when goblins enter the field and make a feast of them (**8**. 38).

Bhasma

Holy ash used to exorcise ghosts and spirits (**2**. 37).

Biḍaujā

A name of Indra (**1**. 38 ; **5**. 51, 64). See under *Indra*.

Brahmā

Creator (Vidhātā, **9**. 2), one of the Hindu Trinity, seated on the lotus (**3**. 56, 64, 65). When Brahmā is no more, the world comes to an end (**4**. 10).

Cakora

Partridge. Its tremulous eyes are compared to those of damsels (2. 7). Poetic convention has it that it keeps on looking at the Moon and subsists on Moon's rays. This concept has found mention in several artistic expressions in this work : *udāra-candrikātaralībhūta-cakora-samsad* (2. 11) : *indudīdhitir dalitā yatra cakorasaṁsada* (2. 42) ; *indukandalaśriyā taralībhavadgraha-cakorasaṁsadam* (**10.** 1) ; *lalitasmitendukarakandalagrahapracalac-cakoraśiśuvāraṇeṣvapi* (**10.** 52) ; *indusumayūkhadhārayā paryākulīkṛtacakoraparamparenạ* (**10.** 60) ; *maṇicandrikā-spṛha-cakoramaṇḍalam* (**11.** 50).

Cakravāka

Cakra bird. According to poetic convention, the male bird has to spend the night separated from its mate, which wails all through the night. Their separation at dusk makes a plaintive scene, which has been feelingly portrayed in several passages ; *e.g., galitam vadanād ajānatā bisam ālokayatā priyāmukham/rajanīsamayāsahiṣṇunā patatākrandi sabāṣpagadgadam.//* (2. 33). See also **7.** 46 ; **10.** 3).

Cāṇakya

(6. 58). The shrewd minister of the Maurya emperor Candragupta. He is identified with Kauṭalya, author of *Arthaśāstra,* the encyclopaedic work on Indian polity, and as the main character in Viśākhadatta's drama *Mudrārākṣasa.*

Caṇḍikā

(2. 51), Āryā (1. 48), Kanyā (2. 60), Durgā (2. 60). Mother Goddess, consort of God Śiva, in Her different forms.

Cera

Called also Kerala and Vañci. One of the three early kingdoms of South India, the other two being Cola and Pāṇḍya. The three kingdoms were, almost always, fighting each other for supremacy. For a Pāṇḍyan prince crowned as king of Vañci, see **8.** 26, and for the conquest of the Cera country by the Pāṇḍyas, see **9.** 11-28 ; **11.** 17-56 ; **12.** 1-20.

Clouds

God Indra is supposed to reign over rain clouds, which he dispersed at will, for good as well as bad ; *cf*, **4**. 14, 15, 44, 45 ; **5**. 9ff. ; **5**. 69. They were captured by king Ugra and imprisoned, **5**. 28-31. Imprisonment and release of clouds by Pāṇḍya kings is referred to elsewhere as well ; *cf.*, **8**. 32 ; **10**. 38, 39, 41.

Cola

One of the three early kingdoms of South India, along with Cera and Pāṇḍya, all of which were often at feud with each other (**4**. 39). On Cola-Pāṇḍya wars, see **8**. 1-17.

Cupid

(Madana, Manmatha, Kāma). God of Love, born in the minds of people (*manobhava*, **1**. 59), fish-bannered (**1**. 59, **2**. 49), having flowers for arrows (**3**. 32, 34 ; **4**. 19 ; **10**. 3), and been burnt to ashes by Śiva for Cupid's trying to obstruct His penance (**1**. 62 ; *makara-dhvajamattakāśinī - maṇitāṭaṅka - vataṁsamāthinā*, **2**. 49 ; *prasava-viśikhapadmalocanā-prathamavibhūṣaṇa-bhañjanālika*, **10**. 3). Cupid was, however, resurrected by Śiva on the supplication of Ratī, wife of Cupid (**2**. 55).

Dabhrā

River Tamraparṇī, originating from the Sahya mountains and flowing east, past Tenkasi (Dakṣiṇakāśi), the second capital of the Pāṇḍyas (**9**. 7, 9).

Dakṣa

One of the seven Prajāpati-s, being the mind-born sons of the Creator. His daughter Satī was married to Śiva. At a grand sacrifice performed by him, Dakṣa did not invite Śiva. However, Satī went for the sacrifice, but was not well received, at which she jumped into fire and burnt herself. At this, Śiva's attendents invaded the sacrificial hall, destroyed the sacrifice and cut off Dakṣa's head (**1**. 61).

Dakṣiṇakāśī

Modern Tenkasi (Dt. Tirunelveli in Tamilnadu), on the Tāmraparṇī or Dabhrā river. Parākrama Pāṇḍya built the second Pāṇḍya

capital here (**9**. 7, 10). He also constructed here a beautiful temple for god Viśveśvara (Śiva) (**9**. 10, 14, 28-29).

Dakṣiṇāmūrti

Śiva as teacher, inculcating esoteric knowledge to the sages.

Dāna (Gifts). See under *Mahādāna*.

Dharma

Called also Vṛṣa. Deity of righteousness on Earth. Finding righteous life in the world threatened by the advance of Kali, Dharma complains to Śiva at Mt. Kailāsa (**9**. 32-38; **10**. 1-5), who orders Dharma and God Skanda to be born in the Pāṇḍya dynasty as Campaka-Parākrama and Vīra Pāṇḍya and re-establish righteousness on earth (**10**. 6 ff.).

Durvāsas

A proverbially irate sage. He offered Indra a golden lotus (**2**. 13), which the latter let fall, to be trampled by his elephant. At this, the sage cursed that the crown of Indra would be knocked off by a Pāṇḍyan king (**2**. 14-17), and the elephant would be born as a puny elephant on earth (**2**. 20). The sage cursed also Meru and Varuṇa, who had laughed on the occasion, to suffer discomfiture at the hands of the Pāṇḍya king. (**2**. 18-19).

Earth

According to Hindu mythology, the Earth is supported and kept in position by eight mountains (**1**. 10, 17) or by eight elephants (**11**. 47). It is also presumed to be supported on the thousand hoods of serpent Ādiśeṣa (**3**. 68, 70; **8**.41).

Elephants

The elephant formed a significant element in the army and used to be in the thick of the fight (**3**. 18, 26, 28). It was also supposed that it had pearls embedded in its temples and that the pearls would be scattered when its head was broken by a lion or cut with a weapon (**1**. 20, 29, 61; **3**, 17; **4**. 55; **11**. 50; **12**. 11). Eight divine elephants are supposed to support the earth (**11**. 47).

Gaṇeśa

Elephant-faced God, son of Śiva and Pārvatī, who is prayed for success at the commencement every enterprise (1. 1).

Ganges

Gaṅgā, the divine river that flows through three regions, *viz.*, the heavens, the earth and the nether worlds (3. 24). King Bhagīratha of the solar dynasty brought down from the heavens this holy river which was received by God Śiva on His head (1. 6; 3. 68), before being let down the slopes of the Himalayas (3. 24) and led to the nether worlds to resurrect the ancestors of Bhagīratha.

Gifts

See under *Mahādāna.*

Grasa

Held in the mouth by defeated persons in acknowledgement of their submission (3. 5).

Indra

King of gods and ruler of the heavens (4. 42, 43). Controller of the clouds, whom He directed to rain when and where He chose (4. 44, 45; 5. 27, 28, 69). He killed demon Vṛtra (2. 14), but since He committed brahmanicide through that act, he had to come down to the earth and get redemption through propitiating Śiva at Madhurā (1. 23-62). He is the destroyer of several demons, like Vala (1. 24, 31), Jambha (5. 46), Pura, son of Mahābali (1. 23), and Pāka (4. 44). His other names include Sahasrākṣa (5. 9), Ākhaṇḍala (5. 44) and Puruhūta (2. 2). Indra is the consort of Śacī and rides the mighty elephant Airāvata (3. 1). Puranic mythology has it that during early times the mountains had wings and would fly from place to place, causing destruction at the place over which they settled. Indra, therefore cut their wings so that they could not fly anymore (10. 10).

Indra is closely connected with the Pāṇḍyan race. It was Indra who identified the holy Nīpavana and worshipped Śiva at that place (1. 23-62 ; 2. 24), on learning which the Pāṇḍya king constructed his capital there (2. 25, 40-60). Sage Durvāsas had cursed Indra with

discomfiture at the hands of the Pāṇḍya king (2. 17). Obviously, on account of the ire arising out of this curse, Indra disregarded the prayer of king Ugra Pāṇḍya for rains (4. 45). Later, Indra tried to destroy the Pāṇḍya kingdom through torrential rains (5. 9-27), at which the Pāṇḍya king imprisoned the clouds (5. 28-31). Knowing this, Indra came out to fight (5. 32-34) and in the fierce battle that ensued (5. 35-65), Ugra Pāṇḍya shattered Indra's crown (5. 66-67). Later, Indra forgave the king and ordered the clouds to rain normally in the Pāṇḍya realm (5. 67-69).

Jahnu

A sage who had his hermitage in the Gangetic basin. As king Bhagīratha was leading the Ganges down the Himalayas (see under Ganges), the river submerged the hermitage of Jahnu. The enraged sage drank up the river, but at the entreaty of the king, let it out through his ear. Ganges is, therefore, named also as Jāhnavī (**11.** 44).

Kadambavana. See under *Nīpavana.*

Kailāsa

A charming snowclad peak in the Himalayas which forms the abode of Śiva. It is from here that Śiva came down to fight princess Taṭātakā (3. 24-32) and it was at Kailāsa that Dharma sought the intervention of Śiva to set right the ills of the world (**9.** 32-38 ; **10.** 1-10). In his pride, once Rāvaṇa took hold of Mt. Kailāsa and shook it, frightening goddess Pārvatī out of a love quarrel with Śiva and embrace him (**11.** 40).

Kali-yuga

The fourth of the aeons, the others being Kṛta, Tretā and Dvāpara. This is the aeon during which unrighteousness thrives in the world. Not being able to bear its onslaught, Dharma, the deity of righteousness, sought the help of Śiva to set things right (**10.** 5, 7).

Kalpaka or **Kalpa-vṛkṣa**

The five divine wish-yielding trees *Mandāra*, *Pārijāta*, *Santāna*, *Kalpavṛkṣa* and *Haricandana*. Originally, they were submarine (**8.** 18), but, on the occasion of the churning of the ocean by the gods and the

demons, they rose to the surface and were surrendered by the ocean to the gods (**4**. 9 ; **13**, 14), who took them to heaven and planted them in their garden Nandana (**7**. 31; **8**. 29, 56 ; 12. **12**). Since these trees fulfilled the desires of the supplicants, they were praised for their munificence.

Kāmandakīya

Kāmandaka was a Purāṇic sage who taught politics to king Āṅgirasa (*Mahābhārata*, *Śānti.*, ch. 123). The work *Kāmandakīya-Nītisāra* attributed to him (edn., Trivandrum, 1912) is an exhaustive treatise on ancient economics and politics (**6**. 48).

Kāmarūpa

An ancient kingdom in the north-east of India, corresponding to the present-day Assam (**8**. 28).

Kanakhala

Mountain of the Himalayan ranges (8. 34), near Haridwar, on the banks of the Ganges, near which Dakṣa Prajāpati performed his sacrifice (*Vāmana Purāṇa*, chap. 4). A dip at the Ganges at this place is supposed to give the merit of performing an Aśvamedha sacrifice (*Mahā-Bh.*, *Vana.*, 84. 30).

Kāñcī

Modern Kanchipuram in South India, a capital city of Cola kings, which Vikrama Pāṇḍya subdued and at which place he conducted his coronation (**8**. 32).

Karṇāṭa

Karnataka country, corresponding to Mysore in South India (**12**. 22).

Kāśī, Vārāṇasī

The sacred place of pilgrimage on the Ganges, situated between its tributaries Varaṇā and Asi, where the river flows in a northern direction. Our author rightly calls it the 'Capital city of Śiva' (*Śaśiśekhara-rājadhānī*) **12**. 37 ; see also **12** 31. God Viśveśvara (Śiva) installed here is described in **9**. 5-8; **12**. 24-31. When the Muslim invaders overran the city (**9**. 7), the Lord directed the Pāṇḍya

king Parākrama to build the new city of 'Southern Kāśī' (Dakṣiṇa-Kāśī, modern Ten-Kāśī) and construct His temple there, which the king did (**9.** 5, 10). Subsequently, one of the later Pāṇḍyas, Campaka-Parākrama, repaired to Kāśī during his tour of conquest, defeated the then reigning ruler of Kāśī and worshipped God Viśveśvara installed there (**12.** 24-31).

Kerala

See under **Cera**.

Keśī

A demon who abducted the heavenly damsel Urvaśī, but was stopped and killed by king Prurūravas (**1.** 11).

Kollam

Modern Quilon in Kerala (Cera), where the Pāṇḍya king stayed after defeating the Cera king (**12.** 20)

Kuṇḍakukṣi

Known in Tamil literature as Kuṇḍodara, he is the 'pot-bellied' umbrella-bearer of Śiva, who was deputed by Śiva to consume the enormous quantity of food left over at the marriage of Taṭātakā (**4.** 1-3). In order to quench his thirst, the Lord made river Vegā (modern Vaigai) to issue from the Sahya mountain (**4.** 4-10).

Lakṣmī, Śrī

The Goddess of prosperity who rose from the ocean, seated on a lotus, when it was churned for nectar by the gods and demons, and later became the consort of Viṣṇu (**8.** 53 ; **10.** 25).

Lāṭa

Ancient kingdom in Central India, conquered by king Campaka-Parākrama Pāṇḍya on his victory march (**12.** 24).

Madhurā

Present-day city of Madurai in South India, called so on account of the 'sweet' (*madhura*) nectar that dropped on that spot from the nectar-bearing Moon worn on the crest of Śiva (**2.** 58-59). It was the capital city of the Pāṇḍyas, founded by king Paṇḍa in the forest of *nīpa* trees (Nīpavana), where Indra worshipped Śiva

(**1**. 23-62 ; **2**. 25-60). It is also called the 'Serpent city' on account of the serpent Vāsuki measuring out its boundaries (*see* under Ahipura).

Mahādāna-s, Ṣoḍaśa

The 'Sixteen Great Gifts' (**12**. 29) which are productive of superior benefits. They are : (1) *Tulāpuruṣa-dāna*, (2) *Hiraṇyagarbha-*, (3) *Brahmāṇḍa-*, (4) *Kalpavṛkṣa*, (5) *Gosahasra-*; (6) *Hiraṇya-kāmadhenu-*, (7) *Hiraṇyāśva-*, (8) *Hiraṇyāśvaratha-*, (9) *Hemahastiratha-*, (10) *Pañcalāṅgalaka-*, (11) *Dharā-*, (12) *Viśvacakra-*, (13) *Kalpalatā-*, (14) *Saptasāgaraka-*, (15) *Ratnadhenu-*, and (16) *Mahāpūtaghaṭa-* (*Agni Purāṇa*, ch. 210).

Mahatī

The divine lute of sage Nārada (**2**. 44 ; **12**. 8) which, as a result of a curse (**2**. 44), had to come down to the earth as the *vīṇā* of the world.

Malaya, Sahya

The Western Ghats, famous for sweet scented sandal trees and as the source of the Tamraparṇī river. (**4**. 54-56 ; **11**. 49-53).

Maṇalūr

City in South India, whence the Pāṇḍyas ruled before the city of Madhurā was built (**1**. 21-23 ; **2**. 47).

Mandāra

One of the 'wish-yielding trees' (*kalpavṛkṣa-s*) of the heaven, whose flowers are worn by heavenly damsels (**1**. 14).

Maṇikarṇikā

Sacred bathing place in the Ganges at Kāśī. Śiva is said to recite into the ears of those who breathe their last at this place, the sacred *tāraka-mantra* which would transport them to heaven (**12**. 25-26).

Meru

The divine mountain of gold and gems (*maṇi-sānu*, **2**. 15 ; *kanaka-giri*, **4**. 47 ; see also **3**. 45, **8**. 48 ; **10**. 40, 67), in the north.

The presiding deity of the mountain, attending the court of Indra, was cursed by sage Durvāsas (**2.** 15, 18) to be broken by a Pāṇḍya king, which king Ugra did eventually (**4.** 35, 47-51).

Moon

A number of myths and poetic conventions attach to the Moon, some of which are referred to in the *Pāṇḍyakulodaya.* Thus, the Moon rose from the ocean when it was churned for nectar by the gods and the demons (**1.** 5). The Moon is the king of the celestial bodies (**10.** 21), is of pure brilliance (**5.** 38), and cool and ambrosial-rayed (**3.** 51, **2.** 5, 37 etc.). The Moon is the physician of the gods (**1.** 5) and cures wounds and cuts (**8.** 25). God Viṣṇu has the Moon as one of His eyes (**1.** 5) and the crescent Moon forms the crest-ornament of Śiva (**1.** 5, 6). The deer-shaped dark spot seen on the Moon gets it the name 'Hariṇāṅka' (**2.** 39 ; **3.** 63).

Mountains

The earth is supposed to be supported by eight mighty mountains (**1.** 17).

Muhammadans

See under Tuluṣka.

Nāgapura

Name of the Pāṇḍya capital Madhurā (**6.** 49). *See under* Ahipura.

Nahuṣa

King of the lunar race, who officiated as the ruler of the heavens during the absence of Indra on account of a curse (**1.** 15).

Nandana

Garden in the heavens where the 'wish-yielding' *Kalpaka* trees bloom (**1.** 22).

Nārada

Puranic sage, son of god Brahmā. He was a master of music and always carried a lute called Mahatī (**2.** 44 ; **12.** 8). He also exulted in war (**2.** 44 ; **5.** 32 ; **9.** 12 ; **12.** 8, 32) and, for that reason, indulged in carrying tales (**5.** 32).

Nāsatyau

The Aśvinī-kumāra-s, Satya and Darśa, the handsome twin sons of the Sun, who were the physicians of the gods (**12.** 13).

Nīpavana, Kadambavana

The well-known sacred forest of *nīpa* or *kadamba* trees (**1.** 24-36) where Indra worshipped Śiva to relieve himself of the sin of *brahma-hatyā* (**1.** 24, 37-62) and also from the curse of sage Durvāsas (**2** 24). Indra's elephant, Airāvata, too, got its release here (**2.** 21-22). Learning about the sacredness of the forest, king Pāṇḍa cleared the forest and built there his capital city of Madhurā (**2.** 47-60).

Ocean

The ocean formed the boundary of the realms of emperors (**7.** 32 ; **8.** 22). It was the lord of rivers (**4.** 9), and the repository of gems (**4.** 12). At its floor resided the snake gods and goddesses (**1.** 7). It was churned by gods and demons, when it yielded not only nectar, but also goddess Lakṣmī, the Moon (**1.** 5), and the wish-yielding *Kalpaka* trees (**4.** 9, 13, 14).

Pārvatī

Daughter of the snow-clad mountain king Himavān (**1.** 2, 62 ; **9.** 8, 35 ; **10.** 1), consort of god Śiva (**1.** 2). She merged herself into her lord to form a single body Ardhanārīśvara (**1.** 62). She personally attends on those who breathe their last at the Maṇikarṇikā ghat on the Ganges in Vārāṇasī, while Śiva recites the *tāraka-mantra* into their ears (**12.** 26).

Paulastya

Rāvaṇa, a scion of Pulastya (**9.** 33). *See under Rāvaṇa.*

Phaṇipurī

Name of the city of Madhurā (**8.** 1). *See under Ahipurī.*

Pṛthu

An illustrious king of the line of Dhruva. Once when the Earth withdrew under its surface all crops and vegetation, Pṛthu ploughed

and levelled the Earth for cultivation and made it suitable for habitation. This act of his is equated with the work of king Pāṇḍa who converted the Nīpa forest into a habitable place and built there the city of Madhurā (2. 57).

Purūravas

King of the lunar race who fought with and killed demon Keśī as he was abducting the heavenly nymph Urvaśī, (**1**. 11). Urvaśī, who was fascinated by the king, came down to the earth and married him (**1**. 11). Their love forms the theme for the well-known drama *Vikramorvaśīya* of Kālidāsa.

Rāvaṇa, Paulastya, Daśakandhara

(**9**. 33 ; **11**. 40). The ten-headed demon king of Laṅkā who abducted Sītā, wife of Rāma, for which act he was decimated by the latter. During his hefty days Rāvaṇa once uprooted and held aloft with his fingers Kailāsa (**11**. 40), the sturdy mountain peak on which Śiva used to perform his *Tāṇḍava* dance (**9**. 33).

Sahya, Malaya

Mountain range along the western coast of India. It is the source of river Kāverī which flows through the Cola Country (**8**. 17), and of Támraparṇī (**4**. 54; **11**.54-56). It is called also Dabhrā (**9**. 7, 9). Sage Agastya, the hereditary preceptor of the Pāṇḍyas, lived in Agastyakūṭa, a peak in the Sahya mountain (**10**. 43-44). For a poetic description of the mountain see **11**. 49-52.

Sāketa

The city of Ayodhyā, the capital of the solar race of kings (**12**. 31-34).

Serpents

Hindu mythology has it that serpents bear gems on their hoods (**6**. 3) and have a combined sense organ both for seeing and hearing (**1**. 18). They reside in the nether regions (**1**. 7 ; **7**. 30), and subsist on air (**7**. 37). They twist themselves round sandal trees for coolness (**11**. 44) and adorn the body of Śiva (**6**. 39 ; **7**. 30, 37). The earth is said to be supported by eight mighty serpents (**2**. 4 ; **6**. 3, 9 ; **8**. 41 ; **10**. 71 ; **11**. 48 ; **12**. 9).

Śiva

One of the trinities of the Hindu pantheon, responsible for the dissolution of the universe (4. 10). He is the destroyer of Death (10. 2) and, in His form as Dakṣiṇāmūrti, He inculcates esoteric knowledge (1. 4). As god Viśveśvara, the presiding deity of Vārāṇasī, He mutters the *tāraka-mantra* in the ears of persons who breathe their last at the Maṇikarṇikā ghat there and transports them to heaven (12. 24-26). Śiva resides in the Kailāsa peak in the Himalayas (3. 23-32 ; 9, 32-38 ; 10. 1-3). He has Pārvatī (Uma, Bhavānī), who merged her body into his, for his consort (12. 26) and Gaṇeśa and Skanda as His sons (1. 2). Śiva has the crescent moon on His crown (4. 29), wears, as garment, the skin of the Elephant-demon Gaja, whom he killed, since that demon was devastating the world (6. 6). He has serpents as ornaments (6.37). He dances at dusk the *Tāṇḍava* dance watched by the sages (3. 66-68; 11. 34), when, from the beats of his hand-drum came the basic sounds of the Sanskrit language in the form of twenty-four *sūtras*, called the *Pratyāhāra-sūtras* (10. 2). He has the bull for his mount and flag (1. 4) and the waters of the Ganges are tied up in His locks (1. 6; 3. 64).

Śiva burnt down the God of Love, Madana (3, 35), when the latter tried to disturb His penance, but, later, resented and resurrected that god out of pity (2. 55). He is the destroyer of Tripura, the triple city of the three demons Kamalākṣa, Tārakākṣa and Vidyunmāli (6, 12) and of these demons themselves, towards which He used god Viṣṇu as the arrow (7. 28). His feet, deep down the nether world, were unattainable to god Viṣṇu, who, in the guise of a boar, went in search thereof (2. 56) and was pleased at Viṣṇu when the latter worshipped Him with blue lotuses. During the said worship, Viṣṇu lacked one lotus to complete the specified number, and so plucked out one of his own eyes and completed the worship, at which Śiva was extremely pleased and presented Viṣṇu with the discus weapon (1. 37).

When king Pāṇḍa built the city of Madhurā in the Kadamba forest, he installed, as the presiding deity of that city, Śiva (4 53), who

came to be called god Sundareśvara and Kadambavana-nāyaka (**6**. 13); Sundara Pāṇḍya, whom the Mathurā princess Taṭātakā won and wed was none else than Śiva Himself (**3**. 36-70). See also under *Dakṣa.*

Skanda

The six-faced son of Śiva (**1**. 2), who was nurtured during his childhood by the seven damsels who preside over the seven stars constituting the constellation Kṛttikā (Plaeidas), on account of which he was called Kārttikeya (**9**. 32). He has the peacock as his mount (**10**. 8) and destroyed, in battle, the demon Tāraka (**10**. 7, 12). Following the direction of Śiva, he reincarnated himself as Vīra Pāṇḍya (**10**. 7-9, 58).

Sun

The hot-rayed Sun is the opener of lotuses (**1**. 50) and the friend of lotus ponds (**5**. 20). The Sun is supposed to rise over the Sunrise Mountain in the east (*Udayācala*) (**6**.7) and set in the Sunset Mountain in the west (*Astācala*) (**2**. 27), traversing the sky in a chariot drawn by seven horses (**1**. 22), over Mt. Meru (**2**. 13). Soldiers slain in battle are supposed to pierce the orb of the Sun and pass into the heavens (**8**. 25 ; **12**. 13).

Tāmraparṇī, Dabhrā

River rising from the Sahya (Malaya) mountains (**4**. 54) and flowing east, falling into the Bay of Bengal (**9**. 7, 9; **11**. 54-56). On its bank was built the city of Dakṣiṇa-kāśī (Teṅkāśī) by king Parākrama Pāṇḍya (**9**. 7, 9-10).

Teṅkāśī. *See* **Dakṣiṇa-kāśī.**

Trikūṭa

A 'three-peaked' mountain near Kuttālam (Couralam) in the Western Ghats, not far from Teṅkāśī, which formed an abode of Śiva (**10**. 65).

Tuluṣka

Muslim invaders who ransacked the city of Kāśī (**9**. 7). Campaka-Parākrama Pāṇḍya encountered a Tuluṣka ruler in the Deccan, defeated him and took tribute from him (**12**. 23).

Tuluva

A ruling dynasty of the Tulu region in Karnataka whom Campka-Parākrama Pāṇḍya defeated during his victory march (**12**. 21-22).

Udayācala

Sunrise mountain, from behind which the Sun is supposed to rise (**6**. 7).

Urvaśī

Heavenly damsel, born from the thigh (*ūrū*) of Viṣṇu (**1**. 11). She was rescued, while being abducted by demon Keśī, by king Purūravas. She fell in love with the king and married him (**1**. 11).

Vañci

Kingdom of Cera, Kerala. *See under Cera.*

Varuṇa

Lord of the waters, god of the Ocean (**2**. 18), who has the rope (*pāśa*) as his weapon and hence known as Pāśin (**3**. 50). Varuṇa, who laughed at sage Durvāsas at the court of Indra (**2**. 18), was cursed with discomfiture at the hands of a Pāṇḍya king, which Varuṇa received at the hands of Ugra Pāṇḍya (**4**. 35).

Vegā

Modern river Vaiga, brought into existence by lord Śiva at Madhurā, to quench the thirst of His attendent Kuṇḍakukṣi (**4**. 5-10). On its breaking its banks and being controlled, later, by king Ugra Pāṇḍya, see **6**. 19-38.

Vidarbha

Modern Bihar, on the way of the victory march of Campaka-Parākrama Pāṇḍya (**12**. 24).

Vijñānamudrā

'Knowledge' hand-pose, formed by placing together the tips of the thumb and the fore-finger (**1**. 14).

Viṣṇu

One of the trinities of Hindu pantheon, responsible for the protection of the universe. At the time of total dissolution, He is

said to draw the entire universe into His belly (5. 19). He has the Moon as his left eye (1. 5), and the Sun as the right eye. As a weapon, He carries the discus (2. 36) which was presented to Him by Śiva whom He worshipped with blue lotuses and when one lotus was found wanting, substituted it with His own lotus-like eye (1. 37). His consort is Lakṣmī, the goddess seated on the lotus (2. 51). He had taken several incarnations towards the protection of the world, including that of a tortoise (4. 37) and a dwarf (11. 35) and had also destroyed a number of demons including Mura (3. 57) who had plagued the world.

Vṛtra

A mighty demon created by Prajāpati Tvaṣṭā for the purpose of destroying Indra. But ultimately, it was Vṛtra who was actually destroyed (1. 23). *See also* under Indra.

APPENDIX V

INDEX OF VERSES

(*Note* :—The references are to the canto and verse numbers.)

APPENDIX VI

GLOSSARY OF SELECT WORDS

[*Note* :—Maṇḍalakavi, the author of *Pāṇḍyakulodaya*, is a master of Sanskrit vocabulary and his work bristles with numerous not so common words and expressions which require frequent reference to an extensive dictionary to know their meanings. The present 'Glossary' attempts to make a selection of such words and index them alphabetically with their special meanings.]

अंशुक, Garment

अंसल, Strong

अंहु, Sin

अक्षिश्रव, One with a combined eye and ear, snake

अखर्व, Big, broad

अघमर्षण, A sin-eradicating *mantra*

अङ्गार, Ember

अञ्चितभ्रु, Beautiful woman

अतद्विद्, Ignorant, not knowing

अदक्षिण, Not-right, left

अधीशितृ, Chief

अधोक्षज, Viṣṇu

अनीकिनी, Army

अनुजनि, Brother

अनुनाथित, Informed

अनुभाव, Munificence

अनुमास, Monthly

अनुषङ्ग, Association, touch, contact

अनेकप, Elephant

अन्तराय, Obstacle, hindrance

अन्तरीय, Lower garment

अन्नसर, Pool of cooked food

अन्वयतन्तु, Line of descent, heir

अन्ववाय, Race, dynasty

अपचरण, Imprudent action

अपनोदन, Removal

अभिभूति, Censure

अभ्यर्ण, Nearby

अभ्रतरङ्गिणी, Heavenly Ganges

अभ्रमुप्रिय, Airāvata, Indra's elephant, the mate of the she-elephant Abhramu

अभ्रवेतण्ड, Airāvata, white elephant of Indra

अमरधुनी, Divine Ganges

अमरलोकशाखी, Heavenly tree, wish-yielding kalpa-vṛkṣa

अमा, Along with, together

अमान्त, Excessive (11. 23)

अमृतांशु, Moon

अम्बरजुद्, God

अम्भोजनाभि, One with the lotus growing from his navel, Viṣṇu

अरर, Door

अरालकेशी, Lady with curled hair

अर्चि, Ray

अर्ण, Water

अलका, Frontal hair

अलिका, Array, row

अवकर्षण, Pulling

अवगाह, Plunge, dip in water

अवधूत, Brandished

अवरोध, Harem

अवलेप, Pride

असमञ्जस, Unjustified, incoherent

असहमान, Impatient

अस्र, Tears; Blood

अहस्कर, Sun

अहित, Enemy

अहिभय, Internecine fear

अह्नाय, Soon

आकलित, Applied, smeared

आखण्डल, Indra

आखेट, Hunt

आच्छुरिति, Spread, thrown around

आजि, War

आजिहान, One who arrives

आतपवारण, Umbrella

आदृत, Anxious

आनाथ्य, Anarchy

आनाय, Net

आरात्रिक, Auspicious waving of lighted lamps (in worship)

आर्भट, Similar

आलवाल, Water-basin at the foot of a tree

आलि, Row, array

आवर्त, Eddy

आशुशुक्षणी, Fire

आसार, Heavy rain, downpour

आसेचन, Unsatisfying attraction (for the eye); Wetting

इङ्गुदी, Tree, Terminalia Catappa

इन्द्रगोप, A red insect

उत्तमाङ्ग, Head

उत्सृति, Throw out, push back, abandon

उदग्र, Tall, increased in forces, unbearable

उदन्या, Thirst

उदरंभरि, Selfish

उदश्री, Depleted of prosperity

उपकण्ठ, In the suburb of a city

उपदीकृत, Presented

उपशल्य, In the suburb of a city

उल्बण, Rising

उशीर, A smelling root

एध, Fuel

ऐरम्मद, Lightning

ओघ, Collection; Flow ; Continuity

और्ध्वदैहिक, Obsequies

कच, Hair

कटकंधर, Mountain

कणिका, Drop

कण्टक, Enemy; Thorn

कण्डू, Itch

कदम्ब, नीप, Nauclea cadamba, a tall tree with orange-coloured fragrant blossoms

कनत्, Beautiful, shining

कन्दल, White flower of the Kandali tree

कन्दलयन्, कन्दलित, Blossomed : Putting forth or emitting in abundance or simultaneously; Profusion

कन्दलित-मा, One in whom beauty has been consolidated

कपर्द, Matted locks of hair; -of Śiva

कपर्दि, Śiva

कबर, Hair

करक, Cup, mug; Hailstone

करग्रह, करपीडन, Marriage

करबदर, Jujube friut held in the hand

करम्बित, Blossomed, filled with flowers

करीर, Group, collection, assemblage

कर्णलङ्घी, Stretchtng up to the ears

कलधौत, Gold

कलभानन, Elephant-faced God, Gaṇeśa

कलाचिका, Handle

कलुष, Kali, evil age

कल्प, Equal, similar

कल्हार, Lotus

कवर, Chowrie

कशा, Whip

कषाय, Offence, anger

काण्ड, Arrow

काश, White flowered reed

किङ्किणी, Bell

किण, Cut, wound

किरि, boar

किलिकिञ्चित, Chuckling with pleasure

कीलित, Studded

कुञ्चिका, Key

कुम्भ, Pot; Pot-like temple or head of the elephant; A stringed instrument using a pot

कुरङ्ग, Deer

कुलीर, Crab; Asterism Cancer

कुशेशय, Lotus

कुहना, Proxy, imitation

कूट, Strategem, conspiracy

कृतान्त, God of Death

कृत्तिवास, Śiva, with an elephant's skin as garment

कृपाण, Sword

कृशानु, Fire
केकरी, केका, Call of peacocks
केकि, Peacock
केलिधान, Sport
कैङ्कर्यधुरी, Sense of servitude
कोकनद, Lotus
कोटीर, Crown
कोरक, Bud, sprout
कोल, Bear, pig
कोविद, Clever
क्रमक्लम, Weariness due to travel
क्लमथ, Weariness
क्षणरोचिष्, Lightning
क्षित, Injured
खञ्जन, Wagtail (bird)
खनित्र, Spade
खर्व, Little, tiny, small
खलीन, Reins
गणिका, A kind of jasmine, called also *yūthikā*
गन्ध-गज, -वह, -सिन्धुर, Scent-elephant at the odour of which ordinary elephants flee
गन्धवह, Wind
गन्धसिन्धुर, Scent-elephant
गन्धेभ, Scent-elephant
गरुत्, Wing
गवय, Gayal
गवाक्ष, Window
गह्वर, Cavity
गुल्फदघ्न, Reaching up to the ankle
गैरिक, Red colour, red pigment
घट, Assemblage, series
घनसार, Camphor
घर्म, Heat; Summer
घर्षण, Rubbing, grazing
घोटी, Horse
चङ्क्रम, Travel, going round
चञ्चरीक, Bee
चटुरटन, Sportive talk
चरमाचल, Mountain of sunset
चिक्रोड, A bird, woodpecker (?)
चुल्ली, Oven
छट, Collection, assemblage
छद, Petal, cover, leaf
जगदण्ड, Universe-egg
जञ्जरी, Cluster
जन्य, War
जया, One desiring victory
जयाङ्क, Victory-tinted, -marked
जवन, Swift
जाङ्घिक (<जङ्घा, ankle), Runner, traveller
जानुविलङ्घि, Reaching upto the knee
जाम्बूनद, Gold
जिह्म, Curved, crooked, bent
ज्योतिरिङ्गण, Glow-worm
झंझाप्रभञ्जन, Whirlwind
झल्लरी, Rolled hair, wavy hair
डम्बर, Noise; Multitude

डिण्डीर, Foam

डिम्भ, Child, baby

तद्विद्, Wise, knowing

तनुसम्भव, Son

तल्लज, Superior, high class

तानव, Smallness, thinness

तार, Thick

तालवृन्त, Fan

तिमिराक्षस, Demon of darkness

तीर्थकदम्बक, Concentration or collection of sacred ponds

तीर्थसार्थ, Collection or concentration of places of pilgrimage

तुण्ड, Beak

तुन्दिल, Swollen

त्वङ्गत्, Jumping, trotting

त्वष्टा, Viśvakarmā, architect of the Gods

त्विट्, Brilliance

दन्तिदैतेय, Elephant demon (killed by Śiva)

दन्तिमुख, Elephant-faced God, Gaṇeśa

दम्भोलि, Thunderbolt

दर, Partly

दर्दृत्, Destructive

दर्वीकर, Serpent

दल, Mire spot (10. 68)

दलित, Broken, struck, destroyed

दसत्, Throwing

दिविषत्, God

दीर्घिका, Tank

दुर्वार, Irresistible

दृढौजस्, One of hard or firm chest

द्रविण, Money, wealth

द्रुतशातकुम्भ, Superior melted gold

द्विजराज, Moon

धराधर, Mountain

धाटा, Backbone

धाटिका, Attack

धातृमण्डल, Supporting banks

धार्तराष्ट्र, Black-beaked and black-legged swan; Son of king Dhṛtarāṣṭra

धुनान, Brandishing

धूपपात्र, Incense pot

धूसर, Pale coloured, tawny coloured

धोरण, Mount, like horse, elephant etc.

ध्वान्त, Darkness, night

नखंपच, Small, insignificant (10. 38)

नखर, Nail

नद्ध, Tied up

नन्दन, Garden of the gods in the heaven

नभश्चरधुरन्धरसिन्धुर, Indra's elephant

नालिकेर, Cocoanut

निकषोपल, Whetstone

निकाय, Collection

निकुरम्ब, Crowd, group, assemblage

निचित, Spread, filled

निटिलेक्षण, Śiva with eye on the forehead

निरवघाटा, Without backbone

निरास, Exile

निर्झर, निर्झरी, Downpour, shower

निर्घात, Thunder

निर्मोक, Sky

निशान्त, Residence ; Zenana

निश्शाण, Sharp

निषिक्त, Drenched, soaked

निस्तरणं, Boat

नीपवन; कदम्बवन, Forest of *nīpa* or *kadamba* trees ; name of the original site of the city of Madhurā

नेत्र, Superior kind of garment

पञ्चाक्षर, Five-syllabled mantra, *namaśśivāya*

पञ्चानन, Lion

पटमण्डप, Army tent

पट्टबन्ध, Silken band

पट्टस, पट्टिस, Spear with three points, trident

पत्रलता, Dagger

पत्रावली, Design drawn on the breast of a lady

पद, Foot ; Object; Receptacle

परान्तिक, Very near (2. 39)

परार्ध्य, Invaluable

परिघर्षण, Rubbing

परिघा, Moat

परिपन्थि, Enemy, opponent

परिवृढ, Chief, head

परिष्क्रिया, Present, gift

परीत, Together with

परेतराज, God of death

पर्व, Node

पल्लव, Hem

पाटच्चर, Thief

पाटीर, Sandal

पाणिपडिन, -बन्धन, Marriage

पाथस्, Water

पाथोधर, Water-bearing cloud

पारण, First meal after a fast

पावकध्वज, Smoke

पाशि, God Varuṇa

पिञ्छिका, Bundle of peacock's tail feathers used in magical rituals

पिञ्जर, Cage

पिटक, Wicker basket

पिण्ड, Solid

पिशङ्ग, Yellowish

पिष्ट, Pudding

पुङ्ख, Tail of an arrow

पुटभेदन, City

पुण्याह, Purification ritual

पुष्कर, Tip of an elephant's trunk

पूः, Town, city

पूग, Collection ; Arecanut

पृतना, Army

पृषत, Drop

पृषत्क; Arrow

पेटिका, Box

पोटा, Aphrodite, manikin of a woman

पोत, Little one

प्रकाण्ड, Tree trunk

प्रकीर्णक, Chowrie

प्रतिघ, Anger

प्रतिमल्ल, Opponent, competing

प्रतिशब्द, Echo

प्रत्यर्थि, Enemy

प्रथमाचल, Mountain of sunrise, *lit.* first mountain

प्रथमेतराचल, Mountain of sunset

प्रथीय, Famed, lauded

प्रधन, War

प्रसवविशिख, Cupid, one with flowers as arrows

प्रसृमर, Issuing, flowing

प्रांशु, High-shouldered

प्रागद्रि, Sunrise mountain in the east

प्राज्य, Profuse

प्राभृत, Present

प्रास्थानिक, Favourable to departure

प्रेङ्खित, Glance

प्लवग, Monkey

फेरव, Jackal

बन्धुर, Charming, handsome

बहल, Dense, numerous

बहुतिथ, Many days

बाहा, Forearm

बाहुशिखर, Finger

बिडौजा, God Indra

बिरुदावली, Royal panegyric

बुद्बुद, Bubble

भङ्ग, Bit

भटच्छद, Army tent

भद्रपीठ, भद्रासन, Throne

भल्ल, Spear, javelin

भववासना, Desire for worldly life

भसित, Ash

भागधेय, Heir, successor ; Luck

भाङ्कार, भाङ्कृति, Sounding

भिक्षिया, Gift

भिण्डिपाल, A striking weapon

भिदुर, Thunderbolt

भिन्दान, Kicking

भिल्ल, Hunter, forester

भुजङ्ग, Serpent; Paramour

भुजशिखरि, Mountain-like arm

भुवन, Water

भूमिका, Dress

भृतक, Labourer

भृति, Wages

मङ्गलाभरण, Wedding locket

मणितल्प, Royal bedstead

मणिसानु, Mt. Meru, the Golden mountain profuse in gems

मण्डलाग्र, Sword

मतल्ली, Superior, high class

मतिप्रमोष, Loss of intellect/memory

मदावल, Elephant

मधुव्रत, Bee

मधूली, Honey

मन:प्रिया, Sweetheart

मनु, *Mantra*

मन्दाक्ष, Shyness, modesty

मन्दार, Coral-tree

मराल, Swan

मलिम्लुच, Thief

महच्चच्छटा, Cluster of light, beam

महती, Name of the lute of sage Nārada

महेन्द्रशिल्पी, Viśvakarmā, architect of Indra

माकन्द, Mango tree

मागध, Court singer, bard

मार्गण, Arrow

मृगमद, musk

मेचक, Darkish

मौल, Messenger

यमि, Sage

यवस, Grass

यामिक, Watchman

यूथिका, A kind of jasmine flower, called also *gaṇikā*

रथाङ्ग, Cakravāka bird

रदच्छद, Lip

रय, Speed

रसाधिनायक, Cupid, master of the sentiments

रूप्यजगतीधर, Mt. Meru

रोध, Bank

रोहित, A kind of deer

लङ्घजाङ्घिक, Traversing, stretching, lengthening

लटह, Efficient, capable, expert

लुठन्त, Rolling on the ground

लुण्ठित, Plundered, collected

वतंस, Ornament, esp. worn on the head or the ear

वनमल्लिका, Wild jasmine creeper, -flower

वरण, Wall

वलमान, Moving, skipping, flitting

वलय, Circle ; Surrounding region; Ornament like bangle; Circle-shaped weapon

वल्गु, Charming

वल्ल, Shirt

वल्लकी, Lute

वशा, She-elephant

वागुरा, Net to catch animals or fish

वागुरिक, Hunter who uses the net

वारिदुर्ग, Water-fort, moat,

वारिफणी, Fresh-water snake

वारिवाह, Cloud

वासोत्क, Anxious to rest or reside

विकच, Blossomed

विकट, With raised teeth, -tusk ; Rough terrain

विकटजुट्, Handsome

विकस्वर, Blossomed, opened out ; Loud

विकृष्ट, Drawn, dragged

विग्रह, Idol ; Body ; Form

विचकिल, Jasmine

विज्ञानमुद्रा, Handpose indicating knowledge

विट्, A *vaiśya*, member of the merchant community

वितान, Decoration

विद्रुम, Coral

विधूसर, Spreading

विपणि, Street

विपाठ, A kind of sharp arrow

विभुग्न, Furrowed

विमत, Enemy

विलोप, Removal

विशङ्कं, Without hesitation or doubt

विशदकुसुम, Full-blown flower

विशसित, Cut down

विशांपति, King, lord of the directions

विशेषक, Mark on the forehead

विशोष, Dryness

विश्राणन, Generosity

विषावतार, Removal of poison

विष्फुरत्, Curved, bent

विष्फुलिङ्ग, Spark

विसर, Collection, crowd

विसृमर, Slow-moving, crawling

वेतण्ड, Elephant

वेत्र, Cane, stick

वैकृत, Deformity

वैयाकुली, Despondency, sadness

व्याकोश, Blossomed, emerged out of the *kośa* (sheath)

व्रत, Collection, multitude

शक्ति, Javelin

शक्रगोप, A red insect

शफर, Fish

शफरेक्षणा, Mīnākṣī, presiding deity of Madhurā

शमनदमन, Śiva, subduer of Death

शम्पा, Lightning

शरास, शरासन, Bow

शल्य, Thorn

शाण, Whetstone

शात, Sharp

शातकुम्भ, Gold

शात्रव, Enemy

शालिका, Apartment, workshop, arsenal

शाव, Child, young one

शासस्, Governance

शिखरी, Mountain, possessing peaks

शिखि, Fire

शिबिर, Army camp

शिलीमुख, Arrow

शिवपद, Salvation ; Region of Śiva ; Demise

शीकर, Water drop

शीर्यमाण, Spreading

शुक्ति, Oyster

शुण्ड, Elephant's trunk

शुण्डाल, Elephant

शेखर, Main, important, chief

शेषशेखर, Hood of serpent Śeṣa who is supposed to support the earth

शैवालिनी, Pond with moss spread over

शौण्डीर्य, Mighty

श्रम, श्रमाम्भ:, Sweat, perspiration

श्रीखण्ड, Sandal

षण्ड, Eunuch

संवर, Magic

संवर्त, Dissolution of the world

संवर्तवात, Wind at the time of dissolution

सङ्गरक्षिति, Battlefield

सन्डीन, Hovering, grouped together

सण्ढौकित, Induced

सन्तानवृक्ष, A wish-yielding tree

सन्दंश, Pair of tongs

सन्न, Frightened

सन्नत, Bowing, prostrating

सन्नहन, Preparation

सपत्न, Enemy

सप्ततन्तु, Sacrifice

सभाजन, Worship

सम्बाध, Jostling, crowd

सर्गपद्मगेह, Lotus-seat of Brahmā

सारस, Lotus ; Swan

साह्य, Help, aid

सिंहनाद, Roar of the army ; Lion's roar

सिद्धगङ्गा, Heavenly Ganges

सिद्धतटिनी, Heavenly Ganges

सिन्धुर, Elephant

सिन्धुरमुख, Elephant-faced god, Gaṇeśa

सुषमा, Great beauty

सेक, Sprinkling, sinching

सैन्धव, Horse, born of the sea

सौभर, Assembly, collection

स्थलयन्त, Silting

स्तबक, Flower bunch

स्फटिकाचल, Mt. Kailāsa, the abode of Śiva

स्मय, Pride

स्मरघस्मर, Śiva, consumer of Cupid

स्यन्दन, Chariot, vehicle

हरि, Viṣṇu ; Indra ; Lion

हरित्, Sky, heavens ; Direction

हरित्करी, हरिद्गज, Airāvata, Indra's elephant ; direction-elephant, eight of which are supposed to support the earth

हरिद्धय, Sun

हरिमणि, Dark-green gem

हरिहय, Indra

हल्लक, Lotus

हाटक, Gold

हिमवालुका, Camphor

APPENDIX VII

ADDENDA ET CORREGENDA

[*Note* :—Continued study of the *PK*, which is edited nere on the basis of its single manuscript, has resulted in the further filling up of gaps and correction of corrupt readings. These emendations and other corrections are included in this Appendix.

The four quarters of verses are indicated by a, b, c and d In the case of lines, a minius sign (—) indicates that the counting has to made from the bottom.

Page	*Verse*	*For*	*Read*
6	19b	मरुत्वदुर्वीबृह	[मरुत्वदुर्वीरुह]
7	25c	मृगेषु चित्रं	[मृगैः सुचित्रं]
8	28b	वित्रस्त	[विततस्त]
10	39a	प्रशथ्यमस्य	[प्रशस्यमस्य]
	40b	विकृष्टद्द्विप	[विकृष्टं द्विप]
11	45b	माना:	[माना]
	d	परम्परा धातृ	परम्परा सान्द्र
	46c	मुक्ता	मुक्ता-
13	61c	वेदितत्र	वेवित !
16	6a	करमर्मरुह	[करमम्बुरुह]
	1Cc	अकृता	[अलिका]
19	23a	[सुमो]	[सुमं]
20	31d	पक्ष्मसम्पुटम्	पक्षसम्पुटम्
24	54a	सम्भवं	सम्भव-
29	17b	पट्टसेन	[पट्टिसेन]
	d	पेटितार्भटम्	पेटिकार्भटम्
30	18a	उत्प	उप्त
33	37c	मण्डलीं	[मण्डली]
35	51b	पुरान्तिकम्	[पुरान्तकम्]

Page	*Verse*	*For*	*Read*
37	61b	समर्पिता:	[समर्पितान्]
	64a	भ्रम [दमराम्बु]	भ्रम [दम्बु]
	b	मणिमिश्रितं	मणिश्रितं
39	1b	तताटका	तटातका
	5c	वेगा-	वेगां
40	6a	वतीर्णा	वतीर्णान्
	c	वेगात	वेगात्
	7b	निचयनियातित	निचयनिपातित
42	18d	गजितेन	गर्जितेन
	21a	Add quotation marks in the beginning	
	d	Remove the quotatlon marks in the beginning	
44	28b	विहारि चराचरे	विहारिचराचरे
45	35b	र्वलमथनादपि	[र्वलयमदादपि]
46	40b	सलिलत	सललित
	43b	नरपतिराजभारहारं	नरपतिराबभार हारं
47	48b	पूर्णयित्वा	चूर्णयित्वा
52	25b	छदम्	छटम्
53	29b	[ऋक्षकान्]	[सयक्षान्]
54	42a	महतामर्हतानन्दं	[वहता जनतानन्दं]
55	53a	दम्भोक्तिं	दम्भोलिं
56	58d	अप्सरो नि°	अप्सरोनि°
	59a	अप्सर: स्वर्ग	अप्सर:स्वर्ग
	61c	वारुणाधारणं	[वारुणं वारणं]
	62b	छदम्	छटम्
57	66c	प्रवात	[स पाक]
	68d	छदम्	छटम्
58	4a	महतां	महता
59	5a	द्दन्त	यद्दन्त
	b	त्वत्तुङ्गरङ्ग	त्वङ्गत्तुरङ्ग
61	15d	निर्भेत्तुमेष	[निर्भेत्तुमेव]
64	33c	जरतीं	जरती
69	60b	समुत्थितेष	समुत्थितेषु
71	4c	संभ्रमान्वितो	[संभ्रमान्वितं]
75	22a	पुरोभवान्	पुरो भवान्

Page	*Verse*	*For*	*Read*
75	23d	रचनैककत्रिकम्	[रचनानतत्रिकम्]
76	27d	नयद्	[नयन्]
78	40b	पटमेतदेव	[पटमेवमेव]
	c		Delete comma
79	43a	रणिपति	धरणिपति
	45d	विव क्षणं	विवक्षणं
80	48a	समरहंसमयं	समरहं समयं
82	8a	धर्म	धर्म
84	19c	वाभि[तो]भवन्	[वाखिलं भुवं]
	20a	गुल्फदघ्न	गुल्फदघ्न
85	26b	माहतैरिव	मादृतैरिव
86	30d	चराऽऽविहरन्	[चरा व्यहरन्]
87	34a	युगधर्म	युगघर्म
	37d	यवस	[प्लवग]
88	38c	कृषज्जग्धमन्यत्	[कृषद्भिः प्रजग्धं]
89	42a	स्वस्त्रीयमस्य	स्वस्त्रीयमास्य
	,,	[नाम]	[वीरं]
	43a	घोटी खुर	घोटीखुर
90	48d	संबरो ललास	[सांवरी व्यलासि]
91	51d	विशिखा [व्यराजन्]	[विशिखो व्यराजत्]
	52d	भाक परेषु	भाक्परेषु
92	55d	यस्योमन्मन्थ	यस्योन्ममन्थ
	57a	भवं प्रतिशब्द	भवप्रतिशब्द
95	12b	पाल०	पालः
98	32d	कार्तिकेयः	कार्तिकेयम्
	33c	यत्	यः
99	37c	मौलिपुर	मौलि पुर
102	15b		Omit '[सा]'
105	27a	माद्यमुच्चकैः	मान्द्यमुच्चकैः
106	34a	[पाद	[मन्व
107	38c	[उपाध्य रंहसा]	[उपाध्यरंहसा]
108	40d	हृदपि	भूदपि
	43d	सहजातकर्म	सह जातकर्म
109	46c	अभजन्	अभजत्

Page	*Verse*	*For*	*Read*
111	59a	सरसीरुह	सरसिरुह
112	63c	आनाथ्य दीन	आनाथ्यदीन
113	69a	पर्यङ्क	पर्यन्त
119	22	Transfer '[वीरपाण्डच:]' to after the verse and remove the quotation marks following.	
120	23a	Add *avagraha* sign after भुजो	
	24a	Omit '[चम्पकपराक्रम:]' at the beginning of the verse.	
	25a	Omit '[वीरपाण्डच:]' at the beginning.	
	cd	महामतेस्तदिदं	महामते ! तदिदं
	d	धरापते:	धरापते !
121	28d	Remove comma after मिह	
	30a	कटं	[कटान्]
	b	कण्टकं	[कण्टकान्]
122	37d	कृताञ्जलिकिरीट	कृताञ्जलि किरीट
123	39d	शरद्धनोपमम्	शरद्घनोपमम्
124	45b	वल्गलान्	वल्गनान्
125	55c	श्रमर	भ्रमर
127	2d	न्यमन्दन्	न्यमृद्नन्
	4a	Remove hyphen at the end of the line.	
129	12b	परिश्रमाय	[परिग्रहाय]
	15c	भूमि-	भूमि
131	21a	पथिकेतनानि	पथि केतनानि
	24a	वैदर्मम् आनत	वैदर्भमानन
134	36d	पाण्डचेषुदण्ड	[पाण्डचेषुजाल]
137	Line		
	11	*Hālāsyā-*	*Hālāsya-*
	18	hyerboles	hyperboles
	—5	expressien	expression
152	3	Add : (*Fig.* Anuprāsa)	
155	16	*bāndhava*	*bāndhave*
167	—5	*bhram dambu*	*bhramadambu*
174	—18	*sphurt-pratāpa*	*sphurat-pratāpa*
	—10	Add : (*Fig.* Anuprāsa)	
179	—20	(Abhitāmūlaka)	Abhidhāmūlaka

Page	Line	For	Read
208	5		Delete 'and Sundara Pāṇḍya'
212	-1	Add after 'named',	'Sundara-pāṇḍya-deva, who had the title'
213	2-3		Delete 'who was...*vīram*)'
	9	*vara-bhasura-pāṇḍya-vīram*	*vara-Sundara-pāṇḍya-devam*
214	-3		Add '*Dhvani*' after '*Fig.*'
218	-6	king't	king's
219	6		Delete 'āyatta'
	-1	(1910)	(1910-13)
221	1	121	221
	18		Delete 'from'
237	-1	*iagad°*	*jagad°*
239	7		Delete 'and Terrible (*Raudra*)'
241	20	*Raudra-rasa*, the senti- of Terrible	*Vīra-rasa*, the sentiment of Heroic
242	22	*avakhaṇḍayadn*	*avakhaṇḍayan*
248	-14	*Bhrātimān*	*Bhrāntimān*
249	2	the valleys	*In the valleys*
251	-6		Add 'iv. Anuprāśa'
268	-4	*ṣamastābhyām*	*samastābhyām*
269	-13	'*a*'	'*ā*'
270	-4	4. 1. 44	4. 1-44

[Additional corrections]

Page	Verse	For	Read
8	29c	उत्सृत्युदग्रानिल	[उड्डुन्युदग्रानिल]
14	62d	त्रिपुरदरारुह	[त्रिपुर हरारुह]
24	53b	मनी[न]यत्	[मनीयत]
29	13c	सन्तराङ्कुरित	सन्तताङ्कुरित
30	20a	शास्त्रवानभिमुखं	शात्रवानभिमुखं
35	50a	ञञ्जरी	[मञ्जरी]
45	34b	सनन्दनमुखैं	सनन्दमुखैं
47	49a	धरणिभुवि	धरणिभृति

Page	*Verse*	*For*	*Read*
48	52a	पथिमथित	पथि मथित
	56d	प्रस्थापयत्	प्रास्थापयत्
68	53d	प्रस्थापयन्	प्रास्थापयन्
89	42a	वर[भा]सुरपाण्डय	वरसु[न्द]रपाण्ड्य
100	2d	शिञ्जत	शिञ्जित
108	42b	निकुरुम्ब	निकुरम्ब
112	64e	[युग्मकः]	[युग्मकम्]
	67b	व्रतेन	व्रजेन

145 lines 2–5 Read : 'And the pearls thus scattered looked like stars which had been flung down from the heavens (*viyac-cyutāni*) on being dashed against (*vighaṭṭanena*) by the tall sal trees which were swayed to and fro by heavy winds (*ugrānilā-lola-sāla*).

166	7	marīci-piñjarī	marīci-mañjarī

[Introduction]

Page	*Line*	*For*	*Read*
xiii	-9		Delete 'Cola'
,,	-2	son	brother
xvii	20		Delete 'Abhirāma'
xviii	-10		Do. Do.
	-3	therewiih	therewith
xl	-2	8. 39-41	8. 39-43
xliii	17	pur-	per-
lii	7	Āyirattāḻi	Āyirattali
liii	2	indentify	identify
lxi	3	Laṅkāvtpā-	Laṅkādvīpa-
lxv	-16	Mārvarman	Māravarman
lxx	-7	Tamraparṅi	Tāmraparṇī

APPENDIX VIII

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